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ABSTRACT

The Surveys of Public Participation in the Arts (SPPAs), funded by the National Endowment for the Arts and conducted by the U.S. Bureau of the Census, were undertaken in 1982, 1985, and 1992. This report is based on the data collected by the SPPA surveys. Although data on dance genres other than ballet were collected under the rubric "other dance," there was some confusion among respondents as to the definition of "other dance." Selected findings indicate: (1) Attendance at ballet performances, which rose from 4.2% to 4.7% of the adult population, is the second lowest rate of all performing art forms. (2) If corrected for those individuals who yearly attend only one ballet performance, such as the annual production of "The Nutcracker," attendance rates drop to 1.25% of the adult population. Attendance at ballet performances is strongly gender related, with males attending at only two-thirds the rate of females. (3) Aside from gender, education and income are the two strongest indicators of ballet performance attendance. However, there has been a decline in attendance by those at the highest education and income levels. (4) Attendance at genres of dance other than ballet was 7.1% of the adult population. (5) American Indians show a high level of annual attendance and participation in other dance, with 26% attendance and 4.85% performance. (6) Males who attend other dance performances also desire to attend additional performances at a higher rate than females. (7) Performance of other dance genres is highest in those ages when higher leisure activity is highest, from 18-24 and after retirement. (8) Ballet audiences cross over to other dance performances at a higher rate than other dance audiences cross over to ballet attendance. (9) For both ballet and other dance, 84% of those individuals who have taken classes or lessons do not attend any dance performance in a year, raising questions and concerns for consideration by dance educators. (MM)

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# AMERICAN DANCE 1992:

# WHO'S WATCHING?

# WHO'S DANCING?

Jack R. Lemmon

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# PUBLIC PARTICIPATION IN THE ARTS

## DANCE MONOGRAPH

## EXECUTIVE SUMMARY

The Surveys of Public Participation in the Arts (SPPAs) were undertaken in 1982, 1985 and, most recently in 1992. The SPPAs, were funded by the National Endowment for the Arts and conducted by the U. S. Bureau of the Census. The data described in this report were collected in household surveys of 12,736 adults. The response rate was approximately 80%.

For the first time, data on dance genres other than ballet were collected under the rubric "other dance." These data, although useful in many areas, do suggest some confusion on the part of the respondents as to what exactly is "other dance".

Given the limitations expressed above for other dance genres, the following points can be made.

Ballet:

* Attendance at ballet performances rose from 4.2% to 4.7% of the adult population or an annual audience of 8.7 million. This is the second lowest attendance rate of all performing art forms, excepting opera.

* If one corrects for those individuals who only attend one ballet performance, probably an annual production of "The Nutcracker", attendance rates drop to 1.25% of the adult population.

* Attendance at ballet performances is strongly gender related, with males attending at only two-thirds the rate of females. This situation is less marked for other dance, where males attend at 88% the rate of females. However, males indicate a desire to attend additional ballet performances at 134% the rate of women (47% v.s. 35%).

* Aside from gender, education and income are the two strongest indicators of ballet attendance. However, from 1982-1992 there has been a decline in attendance at the highest education levels, and at the highest income levels—which is worrisome and should be further examined.

Other Dance Genres

* Attendance at genres of dance other than ballet (other dance) was 7.1% of the adult population or an annual audience of 13.2 million.

* American Indians show an extraordinarily high level of attendance and participation in dance -- over 26% of the population attend dance annually, and 4.85% perform dance.

* Males who attend other dance performances also desire to attend additional performances at a higher percentage rate than females (56% v.s. 37%).

* Performance of other dance genres is highest at those ages when leisure activity is at higher levels -- namely from 18-24 years and after retirement.

Other Issues

* Ballet audiences cross over to other dance performances at a rate of 29% whereas other dance audiences attend ballet at only 19%.

* For both ballet and other dance, 84% of individuals who have taken classes or lessons do not attend any dance performance in a year. This raises questions about the type and quality of dance instruction taking place in this country.

# INTRODUCTION

Who attends dance performances? Who dances? Who watches dance on television and VCR? Everyone connected with the field wonders about these important questions. Dance professionals have their opinions based on their own audiences. However, comprehensive, national research permits a broader perspective on who the audiences are and, more importantly, who they are not.

In 1982, 1985, and 1992 the National Endowment for the Arts sponsored nationwide surveys which were conducted by the U.S. Bureau of the Census. The surveys were called Survey of Public Participation in the Arts and are designated SPPA82, SPPA85, and SPPA92 in this monograph. These surveys, although they were limited by funding, present many answers to questions about dance and other art forms and permit comparisons between answers to the same questions over a decade. The data in this monograph are based primarily on SPPA92[1]. Comparisons with SPPA82 use the earlier $data_2$ as well.

The SPPAs were household surveys which were part of a larger national survey which used revolving panels of interviewees each month. SPPA92 used panels of approximately 1,000 adult (over age 18) Americans who were interviewed each month in 1992. The total sample size was 12,736. About 3/4 of the interview were conducted by telephone, and 1/4

of the respondents were interviewed face-to-face in their homes. The response rate was approximately 80%.

The interviews during the first six months of 1992 averaged about eight minutes in length and covered both attendance at live arts events and participation in the arts by means of broadcast and recorded media. The interviews during the second six months lasted 7-10 minutes longer and asked additional questions about personal arts participation (that is, by performing or creating) as well as questions about attitudes towards the arts and about participation in other leisure activities.

The next three sections of this monograph concern ballet. Because the quantity of ballet offered (the supply) is important to understanding the degree of attendance (the demand), the author has attempted to explain the trends in ballet availability over the decade 1982-1992. This section comes first. Then there are two sections presenting the findings of the SPPA92 for the ballet and comparisons of the SPPA92 findings with the SPPA82 findings. The comparisons are possible because most of the questions concerning ballet in the SPPA92 had been asked in the earlier SPPAs.

The next two sections are devoted to offerings and attendance at performances of other forms of dance. In the SPPA92, for the first time, the questions also were asked about participation in other dance, i.e., "dance other than ballet, such as modern, folk or tap." There are no data from the earlier SPPAs with which to compare the 1992 responses.

The sixth section is on participation by performing ballet or other dance, in public or privately. A final section presents some conclusions and suggestions for additional research.

## Section I
## Opportunities to See Ballet 1982 - 1992

Most ballet companies are located in large cities, and touring is a critical element in bringing dance to national audiences. For many communities, touring dance companies provide the only exposure to "serious" dance.

The decade of 1982-1992 was a tumultuous decade for the dance community. At the beginning of the decade, the National Endowment for the Arts' Dance Touring Program, which had fueled much of the dance boom of the 1970s, was ending and the significant budget cuts of the Reagan administration were implemented.

The Dance Touring Program allowed dance to reach significantly larger audiences as it subsidized companies' fees to presenters. Initially open to all dance companies, the program became more restrictive as available funds became insufficient to support all touring by all companies. The program was being phased out when the Reagan administration recommended a 50% cut in funds to the National Endowment for the Arts. Although, ultimately, this cut did not occur, the damage to the Dance Touring Program was done. Engagements of dance companies must be booked considerably in advance, and the additional funds for the Dance Touring Program were available only after the booking cycle had ended. Thus the funds were not effective in encouraging dance touring. The effect was very serious.

In the late 1980s and early 1990s, the touring situation had recovered to some extent, but the controversy over "obscene art" had erupted and that, coupled with the severe recession, caused enormous difficulties for the dance community in obtaining sufficient funds to operate. This condition still persists and the dance community is still recovering.

Despite the importance of knowing how much ballet is available for audiences to attend, very little comprehensive data on this subject exist. The data most representative of the field are the surveys conducted by Dance/USA, the national service organization for professional dance. Although its sampling of dance companies is extremely limited -- and weighted towards the genres of ballet and modern dance -- the data show that for a control group of 12 companies, there was a decrease of 4.24% in the number of performances on tour from 1988 to 1992. At the same time there was been an increase in attendance at performances **on tour** of nearly 15% and slightly over 11.% in **overall** attendance.

Despite the economic constraints of the decade, dance continued to grow and develop. Ethnic dance forms became more readily available. In many cases U.S. tours of ethnic dance companies were subsidized by their governments. By all accounts, audiences grew substantially for these genres of dance.

The advent of "Alive From Off Center" and other public television programs substantially augmented the amount of dance on television -- which previously had been limited to the "Dance in America" series. The advent of "MTV" and similar television channels made

dance a more integral part of the popular music scene. Feature length movies of "The Turning Point" and "The Nutcracker", brought classical ballet to vast audiences.

## Section II
## Who Attends Ballet?

All the statistics in this section are from the SPPA92. Comparisons with the results of the 1982 SPPA are given in the next section.

SPPA92 asked questions about attendance for several art forms. Exhibit 1 shows the percentage of American adults who attended at least one event during the previous year. These data are not corrected for the frequency of opportunity to attend performances, which are offered less frequently for opera and ballet than for the other art forms. Even so, the data show that 4.7% of adult Americans attend at least one ballet performance a year. This fraction translates into an annual audience of 8.7 million.

The audience can be analyzed in many ways, and one of the most revealing ways is the male-female ratio of attenders. Exhibit 2 shows how this 4.7% of the population is divided. In ballet, the gender split is significant -- men attend at only two-thirds of the rate of women, 3.58% v.s. 5.63%. This is the highest differential between the genders of any of the performing arts, and, excepting the reading of poetry, the highest gender split of any art form surveyed.

The SPPA92 asked how many times respondents attended arts events during the previous year. This question is particularly important for ballet. Unlike many other art forms, there tends to be two distinctive audiences for ballet -- those who attend an annual production of

"The Nutcracker" around Christmas, and those who attend other ballet performances throughout the year. Professionals in the field know that the vast majority of "The Nutcracker" audience attend only that production, and "The Nutcracker" audience is significantly different from audiences for other ballet productions. Exhibit 3 shows the percentages of males and females who attend at least one performance annually and who attend more than one. The percentage of the population attending ballet more than once, frequently for "The Nutcracker," drops significantly from 4.7% to 1.25% of the population The latter percentage amounts to about 2.3 million individuals.

Although the attendance rate drops significantly, the gender split remains substantially the same. Men attend at 66% of the rate of women for two of more performances annually v.s. 64% for those attending at least once.

The ballet audiences can be analyzed by their ages. Exhibit 4 shows that ballet attendance is fairly equally spread among the age groups. Attendance drops slightly at the retirement age of 65, and significantly drops after age 75 (perhaps due to physical limitations on eyesight or mobility). It appears that ballet is enjoyable by all age groups, and once they are encouraged to attend, people will continue to attend throughout their lifetimes.

Exhibit 5 shows the attendance analyzed by race and by whether the respondents said they were Hispanic. (A race question was asked first, and later a question was asked about Hispanic identification.) Attendance at ballet performances by race shows significant

differences. The penetration of ballet into the Black and American Indian population is very low, 2.6% and 1.11% respectively. The highest penetration is among the Asian population with 6.53% and the white population at 5.04%. The penetration into the Asian community is surprising—particularly given the roots of the ballet genre in Europe.

Exhibit 6 shows the ballet audience analyzed by the highest level of education the respondents attained: grade school, some high school, high school graduate, some college, college graduate, and some graduate school. The more education a person has achieved, the higher the rate of ballet attendance. Of those with only grade school education .6% attend; those with graduate school education attend at a rate of 11.5%, more than 19 times the rate of those with just a grade school education. High school graduates attend at a 2.2% rate, a figure that almost triples for those with some college (6.1%). College graduates bring that figure up another 50% to 9.0% and graduate school education takes it up to the 11.5% figure. Education is the strongest predictor of attendance at ballet performances and at performances of most of the other arts disciplines surveyed in SPPA92.

Household income is almost as strong a predictor of ballet attendance as education, and the two are closely correlated. Exhibit 7 shows the audience analyzed by household income. A person with a household income of over $50,000 a year is 5.6 times as likely to attend at least one ballet performance a year as someone with a household income of between $10,000 - $14,999, and is twice as likely to attend as someone with a household income of

between $25,000 - $49,999. (The respondents reporting household incomes of less than $5,000 a year are believed to be primarily college and university students.)

Because the gender split in ballet attendance is so significant, it is instructive to examine difference in the data for males and for females. Exhibit 8 shows the rates of attendance for males and females by age group, and Exhibit 9 shows the ratio of males to females in each age group. Males attend at one-half to two-thirds of the rate of females. However, the difference narrows during the ages 25-44, remains nearly the same from 45 to 74, and then drops after age 75. One can speculate whether the female attendance in the 25-44 age groups is strongly influenced by taking children to "The Nutcracker" or other ballet performances in support of ballet lessons. Because male attendance is highest during those years, perhaps both parents take their children to ballet performances.

Exhibit 10 shows the distribution by income and gender of the total number of respondents who attended ballet performances. The numbers of people in each group are such that males with household incomes of over $50,000 make up nearly 47% of the male audience vs. 35% of the female audience. However, when the two highest household income categories are combined, this difference is much smaller, 82% of the male audience vs. 73% of the female audience.

The cross tabulation between gender and education is shown in Exhibit 11. There is a direct relation between education level and ballet attendance for males -- the higher the education level, the higher percentage levels in the audience. Only 1.42% of the men in the audience have a grade school education whereas 32.26% of males in the audience have a graduate school education. For females, this direct relationship is not true—females with some college form the highest percentage of the female audience, 32.84%, and those with higher levels of education make up smaller percentages of the female audience. However, for both males and females, almost 80% of the audience is made up of those with some college or above (79.55% for males and 78.42% for females).

Exhibit 12 shows the distribution of ballet attenders by gender and race. Hispanic and Asian males make up a higher percentage of the male audience (8.68% and 4.93% respectively) than Hispanic and Asian females (4.79% and 2.88%). However the samples are very small and these differences in attendance rates are subject to sizeable sampling errors.

Given that such large number of females attend ballet in relation to men, one might suspect that men are often unwilling attenders at ballet performances, i.e., "encouraged" by women to attend. The data in SPPA92 do not support this suspicion. Exhibit 13 shows that, for those who attend more than two ballet performances (presumably more than just "The Nutcracker" and one other), 47% of the males surveyed wanted to attend more ballet performances compared to only 35% of the females. Although the reason for this statistic

is unclear, it is clear that males are willing to attend more often than one might suspect, a statistic for ballet companies to consider carefully. For both genders, research is needed to better understand the barriers to attendance. Perhaps the most significant barrier is the availability of ballet performances. Perhaps the higher rate of attendance by females indicates that more women already are fulfilling their desires for increased attendance.

## Ballet Training

An important section of the SPPAs is the portion devoted to questions about education and training in the arts, particularly in dance and music. The survey shows that 6.98% of the adult population have taken ballet lessons or classes in their life. This compares with the annual attendance rate of 4.7%. Exhibit 14 shows the percentages of those who have taken ballet lessons who attend or do not attend ballet performances. Surprisingly, nearly 84% of those who have taken ballet lessons do not attend a ballet performance annually. The monographs on the other art forms may offer comparisons on this subject. The extremely high percentage of former students who seem to have lost interest makes a strong case for the field to re-examine how it is teaching ballet. Perhaps there needs to be a stronger emphasis of ballet "appreciation" in addition to the strong emphasis on the teaching of technique.

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Looking positively however, those who have taken ballet classes or lessons are more than three times as likely to attend at least one ballet performance annually as is the general population (16.28% v.s. 4.7%).

## Section III
## Ballet Attendance 1982-1992

The first Survey of Public Participation in the Arts, SPPA82, asked almost exactly the same questions about ballet as the SPPA92. Therefore, it is possible to look at the past decade and see the trends have developed for ballet attendance. This comparison is not possible for "other dance" since it is a subject newly added to the 1992 survey.

Exhibit 15 compares the 1982 and 1992 attendance at ballet performances for the whole population and for the gender and racial components. It is encouraging to note that ballet attendance has increased from 4.2% of the adult population to 4.7%. It is significant that the percentage of men in the audience has also grown approximately 33% from 2.7% of the population to 3.6%. Furthermore, the percentage of the black population who attends ballet has also risen dramatically from 1.8% to 2.7% a growth of 50%. "Other" races has also grown from 3.5% to 5.5% a 57% growth.

The ballet community has, over the past decade, invested much time and thought into reaching wider audiences. The SPPA92 indicates that this effort has had some significant

effect. Of course, because the population has increased over the decade, the percentage increases mean substantial increases in ballet audiences.

Exhibit 16 shows the changes over the decade in ballet attendance percentages for different age groups. It is also encouraging to note increases were obtained in almost all age groups. The notable exception, the 35-44 age group, dropped from 6.0% to 4.9% and is important. What makes the drop in this age group particularly distressing is that this is precisely the age group that contains the people who were targeted in their youth with many arts education programs. Comparisons with the data from other arts disciplines may explain this result, but it is possible that these programs were not successful over the long term.

Exhibit 17 compares the ballet audiences in 1982 and 1992 with respect to their level of educational attainment. In the 1982 survey, 1.2% of those with between grade school and high school education attended ballet performances. In 1992 that figure rose to 2.0 -- a 66% growth. This can perhaps be related to the effort the ballet community has given to educational programs over the past decade.

At the other end of the educational range, the percentage of those who attend with graduate school education dropped from 13.2% in 1982 to 11.7% in 1992, a decline of approximately 11%. The percentage of those with college degrees also dropped 3% from 9.7% to 9.0%. This is a worrisome trend if it indicates that the core audience for the genre is possibly eroding over time. This decline possibly also relates with the drop in the

attendance for age group 35-44 in Exhibit 16. Both drops may be a reflection of the changes in family-age-education patterns over the decade.

A disturbing factor is that the average level of education rose during the period 1982-1992. A larger fraction of the population held college degrees and had attended graduate school. In the SPPA92 one might expect to see increases in the fraction of the ballet attenders who higher levels of education. Instead, there are gains in attendance at the lower educational levels. Further research is needed to determine the causal factors. One possible explanation, for instance, is that the shift away from a traditional liberal arts education at the college and university level has reduced the exposure to ballet and thus negatively affected attendance.

The SPPA92 used the same income brackets as the SPPA82. Inflation was not accounted for, and no post-survey corrections can be made without making several dubious assumptions. Exhibit 18 shows the percentages of attendance at ballet performances for each of the income groups. The decline in attendance in every income bracket except the $5,000 - $9,999 bracket is difficult to explain when the overall attendance increased. However, the inflation factor and population growth make this effect possible. The income data also are affected by a large number of respondents who declined to give their incomes.

## Section IV
## Other Dance

Other dance was a new area of inquiry in the 1992 survey. Other dance had been left out of the earlier surveys because of the problem of finding a term that was consistently defined by the respondents. Given the increased recognition of and involvement in other dance genres in the 1980s, it seemed appropriate to include some questions in the 1992 survey, despite the problem of consistent definition.

The question asked of the participants in the survey was "(With the exception of elementary or high school performance,) Did you go to a live dance performance other than ballet, such as modern, folk or tap during the last 12 months?"

Although the question attempted to place some boundaries on the question, it deliberately did not limit the responses to more traditional presentational dance forms. Included in the live dance attendance could be many other non-presentational genres including recreational forms such as line dancing, square dancing, ballroom, and many ethnic forms. It is highly unlikely that the data reflect only "traditional" performance data and it is most likely that it includes other attendance/participatory events. Some respondents may have included aerobics and social dancing. Despite the limitations of the "other dance" data, it is clear that dance, in all its many forms, is an important part of the cultural matrix of the country.

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Given the problems of definition, the data presented from the SPPA92 in this monograph should not be considered as definitive as the data for the ballet and for the other, more clearly defined art forms which are presented in other monographs. Any comparisons made should be evaluated with those limitations in mind. In addition, when comparing the ballet and other dance data, it should also be noted that whereas ballet is a single genre within the field, other dance encompasses many different genres and the statistics do not represent any particular genre.in that context.

**Attendance at Other Dance Presentations**

Who attends other dance in all of its different genres? The SPPA92 statistics show that 7.1% of the adult population attends at least one other dance performance is a given year. This translates into an audience of 13.2 million annually.

Exhibit 19 shows the total attendance percentage and the gender division. Unlike the situation for ballet, the difference in gender attendance for other dance is fairly small; men attend at 88% the rate of women (5.63% v.s. 7.5%).

As is the situation for ballet, audiences shrink substantially after attendance at one performance. Exhibit 20 shows the size of this shrinkage. Only 2.91% of the adult population attend more than one "other dance" performance -- a drop of nearly 60%. This

compares, however, with a drop in ballet audiences of nearly 75%. Perhaps this is because there is no equivalent of "The Nutcracker" in the fields included in other dance.

Exhibit 21 shows the distribution of other dance attenders by their age. Although those who attend other dance tend to be fairly equally spread throughout the age groups at about 7% of the population, there is a definite trend towards lesser attendance as age increases. At age 75+, attendance drops significantly—most likely due to physical limitations.

The racial distribution of other dance audiences is shown in Exhibit 22. Attendance is fairly well distributed among most racial groups at approximately 6% - 7% of the populations. However, the SPPA92 showed that attendance by American Indians was extraordinary high at more than 26% of that population. This may not be statistically significant because the sample size was small. Further research could be conducted to affirm that dance is such an integral part of American Indian life.

As exhibit 23 shows, the higher the level of education, the higher the likelihood that an individual will attend a dance performance. As is the case for ballet, education is the strongest demographic predictor. Those with graduate school training are five times as likely to attend as those with just a grade school education. The percentage of those with graduate school education who attended other dance performances was 14.7% vs. 9.65% for those just with college degrees, an increase of more than 50%.

Exhibit 24 presents the distribution of percentages in each income bracket of respondents that attended other dance performances. A person with a household income of $50,000 or over is twice as likely to attend a performance as a person with a household income of less than $15,000 a year. The close correlation between income and education level that was noted for ballet attendance is true for other dance.

The cross correlations of gender by age are shown in Exhibits 25 and 26. Exhibit 26 shows the ratio of male to female attendance for the different age groups. Although there is less of a gender difference for other dance than for ballet attendance, there still are significant differences. The most striking is the difference in male attendance after the age of 44, which drops from 81% of female attendance to 55%, a drop of over 25%. Given the extensive arts education programs of the 1960s and 1970s, it is possible that this attendance drop is more a factor of earlier exposure and training, particularly given that the generation of 35-44 attends at a significantly higher percentage than the next younger group. If future surveys include other dance, cohort analysis can be used to see if the drop is for those individuals or for those in that age group.

Exhibit 27 shows the distribution of attenders by gender and income. As is the case with ballet, other dance attendance is strongly conditional on household income for both genders. However, the percentage of the audience at the highest household income level of $50,000+, is significantly lower than the percentage of the previous income grouping. The

difference is particularly striking for females. There will be no clear explanation for this difference until further research is done on other dance.

As Exhibit 28 shows, those with some college attend other dance performances at a higher rate than those with any other level of education. Up to the college level both men and women attend other dance more often if they have more education. However, attendance drops significantly for those with a college degree or graduate school. Ballet attendance increased steadiliy with increased education. The reason for the different pattern for other dance is unknown. Perhaps the nature of what is being attended is an important factor. It is possible that attendance at non-presentational dance does drop with more education. Another interesting item is that for those who have not graduated from college, women attend other dance performances at higher rates than men. For those with college degrees, the reverse is true. This is another characteristic of other dance attendance that invites explanation.

Exhibit 29 shows the racial distribution of the men and women who attend other dance performances. Hispanic, Asian and black men make up a slightly higher percentage of the male audience than Hispanic, Asian and black women in the female audience.

The desire to attend more performances of other dance shows the same behavior by the genders as that displayed for ballet (Exhibit 13). Exhibit 30 shows that men who attended

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more than two performance of other dance are significantly more likely to desire to go more often than women are (56% v.s. 37%).

Exhibit 31 shows the effects of previously taking lessons in other dance. The percentages are almost identical to those for ballet (Exhibit 14). The taking of other dance lessons in the past is not as strong an indicator for attendance as could be expected. Only 16% of those who have taken lessons attend an other dance performance in a year, with 84% not attending. Once again, however, an individual who took lessons is more than twice as likely to attend other dance performances as is the general population. It is possible that ssome respondents included movement classes in the reported other dance lessons. Classes such as aerobics and other exercise forms, if included, could possibly skew the data.

## Section V.
## Performance of Dance

The most direct form of participation in the arts is participation by doing. For ballet and other dance this means actually dancing in public or in private. The SPPA92 revealed that 0.2% of the respondents had danced ballet and 8.1% had danced the other forms during the previous year. The percentages for performance in public were 0.03 and 1.2, respectively. These data are discussed briefly in the SPPA92 reeport.

One would expect that those who personally perform ballet or other dance would attend performances. Exhibit 32 shows the relationships. Although there is a strong correlation, it is not as large as might be expected. In the case of ballet, 48 percent of those who perform do not attend ballet performances annually. For other dance, 77% of those who perform do not attend performances in a given year. There is little "non-presentational" ballet; one performs what one sees. However, for the other dance genres the dance one performs may seldom be presented, and comparisons between performance and attendance may not be valid.

Exhibit 33 shows the age distribution of those who perform ballet and other dance as percentages of the total population. There is much higher personal performance in the other dance category than in ballet for all age groups. For ballet, the only two age levels showing significant performance activity is 25-34 and 65-74 (which is most likely an aberration). For other dance, the data show performance activity at all ages, but

particularly in the youngest and old age groupings. Perhaps this can be attributed to the amount of leisure time available to people in each age group. The 18-24 and 25-34 age groups probably have a large number of active people and singles (with fewer family responsibilities), and the increased performance activity in the 65-74 age group can perhaps be attributed to retirement and fewer family activities, when presumably there is more time to devote to recreational dancing such as square dancing.

Exhibit 34 shows the distribution of performing dancers by gender. There is a gender gap here, with men performing at much lower percentages than women. Indeed, no male surveyed in the survey danced ballet. In the other dance genre, men perform at a rate equal to 57% of the rate for women.

Exhibit 35 shows the percentages of personal performance by race. Given the small numbers in the sample, it is not surprising that the white population is the only population that the data indicate performs ballet. For other dance, the personal performance data are more evenly distributed among the racial groups, except for American Indians , who show a large personal participation level which is consistent with their high attendance rates. However, given the small samples, the validity of the data is open to question.

Exhibit 36 shows the personal performance percentages for various levels of education. For ballet, those with high school educations were the only individuals who indicated personal performance. Perhaps this can be attributed both to the small data size, and the propensity

of ballet dancers to turn professional without college educations. For other dance, the peak percentages of the total population are for those with high school educations and with graduate education after college.

Exhibit 37 shows the personal performance percentages for various levels of household income. The samples for ballet is so small that no conclusions are possible. However, for other dance, those with incomes of between $15,000 and $50,000 have the highest levels of personal performance -- possibly relating to the age groups with the highest levels of personal performance.

## Section VI.
## Miscellaneous Attendance Observations

Exhibit 38 shows that the audiences for ballet and other dance are, for the most part, separate audiences. Twenty-eight percent of ballet audiences attend other dance performances. Nineteen percent of other dance audiences attend ballet performances. Ballet audiences may be more willing to attend other dance performances due to the large infusion of choreography from the modern genres over the past fifteen years. Once audiences become exposed to the other genres, it is more likely that they will attend other genres of dance. Other dance audiences may be limited in their opportunities to see ballet.

Attendance at live performances of either balllet or other dance indicates a higher attendance level at all other leisure time activities than the overall adult population. Exhibit 39 shows that the highest percentages are for those who attend movies and who exercise.

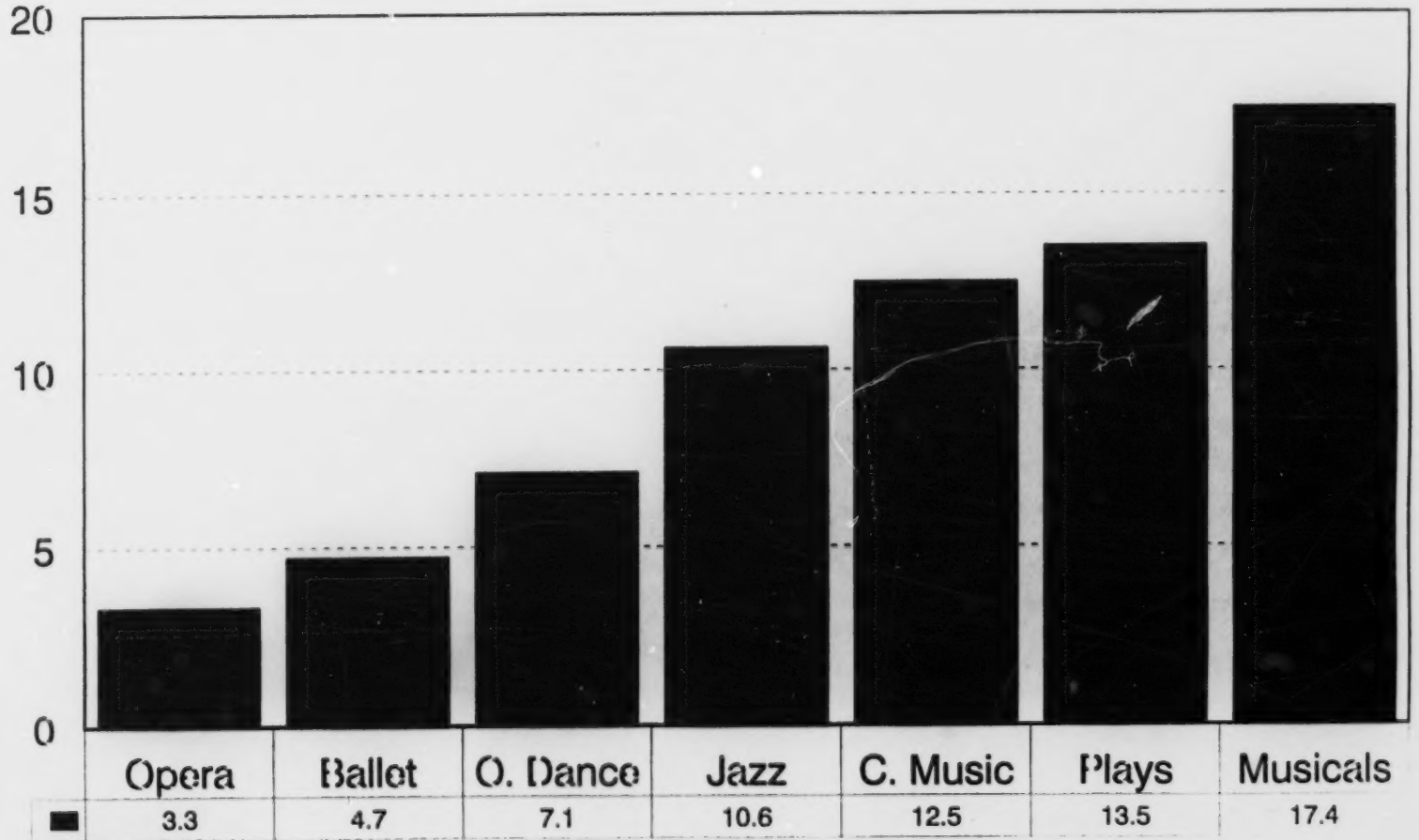
## Section VII.
## Media Viewing of Dance

Exhibit 40 shows that, among those who attend live ballet performances, 47% see ballet only in that form. Of the remainder, 41% see ballet live and on television, and 5% see ballet live and on videotape. The same behavior is exhibited by those who attend live performances of other dance, where 51% see other dance only in live performance, 40% also see other dance on television, and 2% also see it on videotape. The low percentages of video viewing most likely can be directly connected to the lack of commercially available videotapes of ballet and other dance.

Exhibit 41 shows the dance participation data as percentages of visual medium viewers. For those who do watch ballet and other dance on television, 11% attend ballet performances and 17% attend other dance performances -- significantly above the grand mean of attendance at 4.7% and 7.1%, respectively. For those who watch videotapes, 26% watch live ballet performances and 18% watch other dance performances. Among those who watch ballet on both media, 22% also attend live performances, and among those who watch other dance on both media, 30% attend other dance performances. As is the case for other art forms, participation in ballet and other dance through broadcast and recorded media is associated with higher participation by attending live performances.

# Performing Arts Attendance

## as a percentage of the adult population




1992 SPPA

Exhibit 1

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# Ballet Attendance

## Grand Mean and by gender

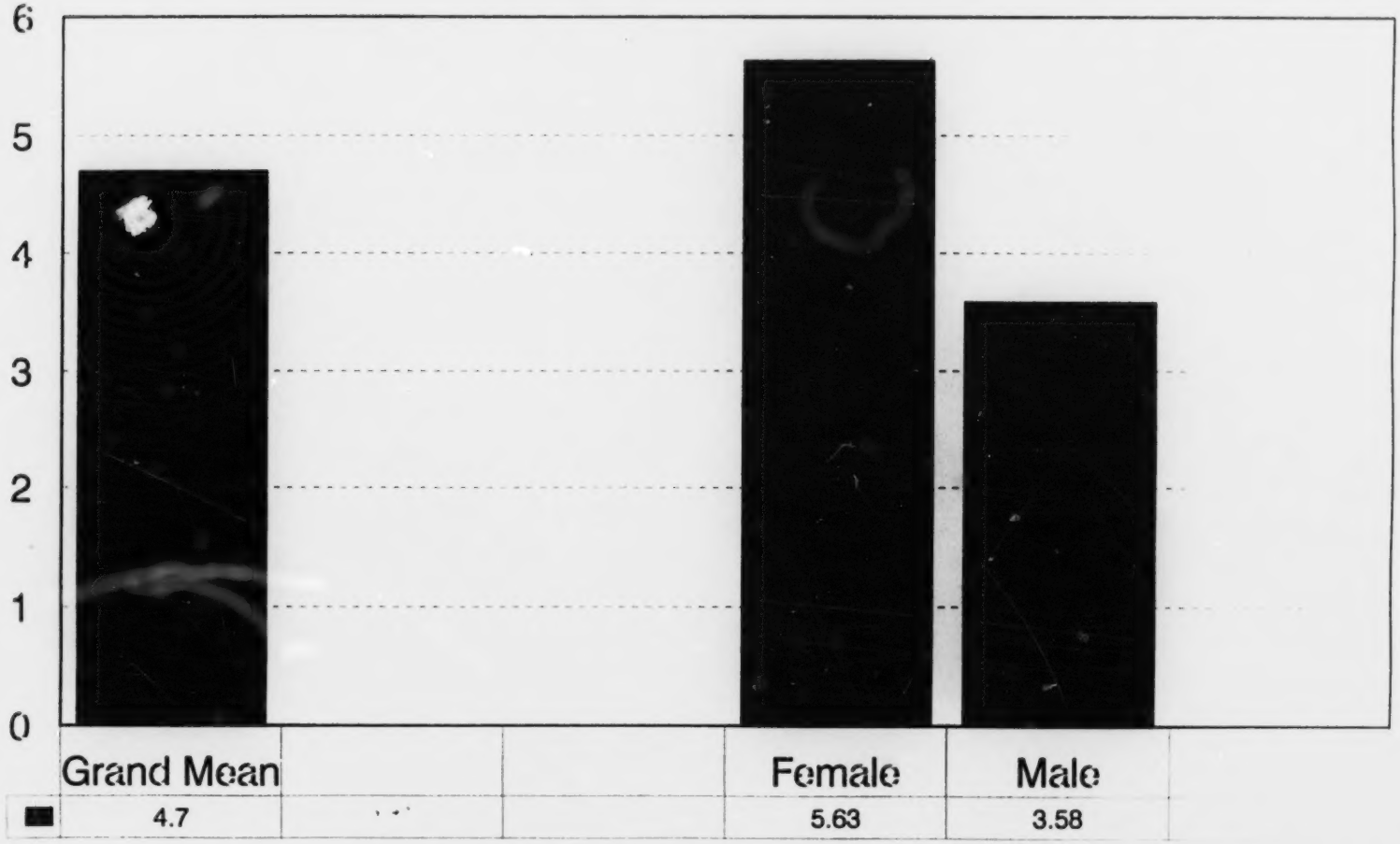
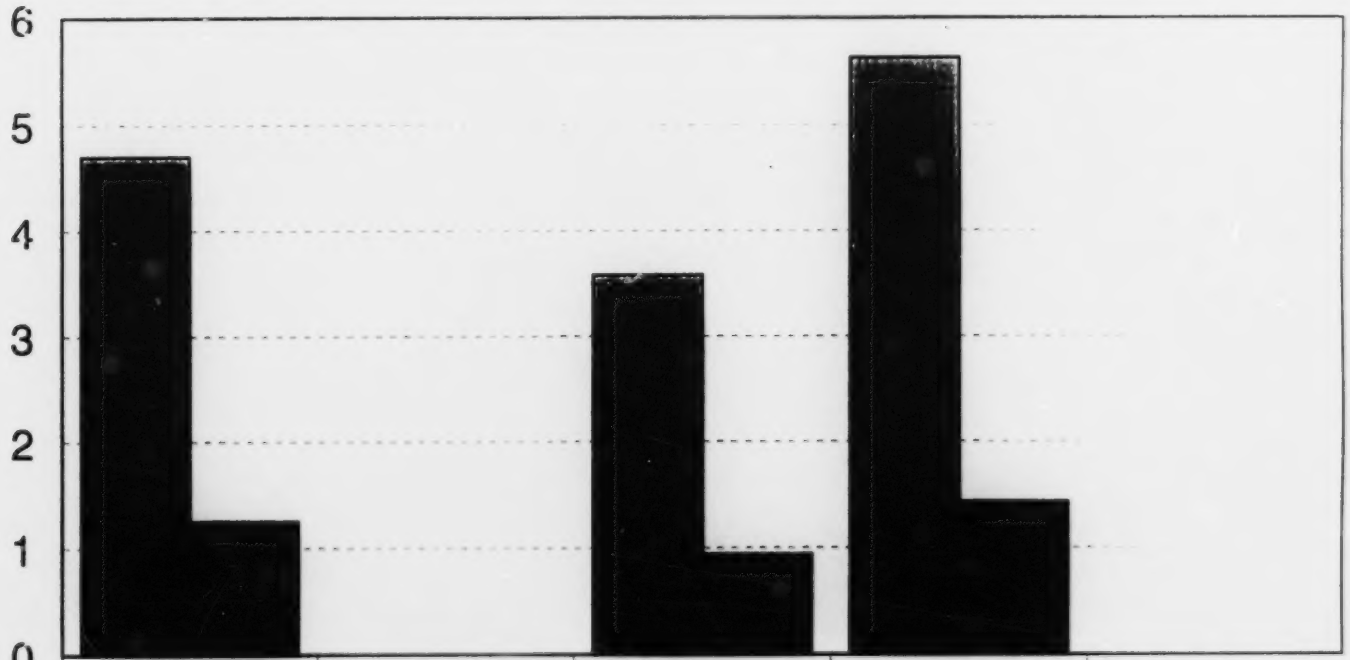



Exhibit 2

# Correcting for "Nutcracker"

## Grand Mean and by gender



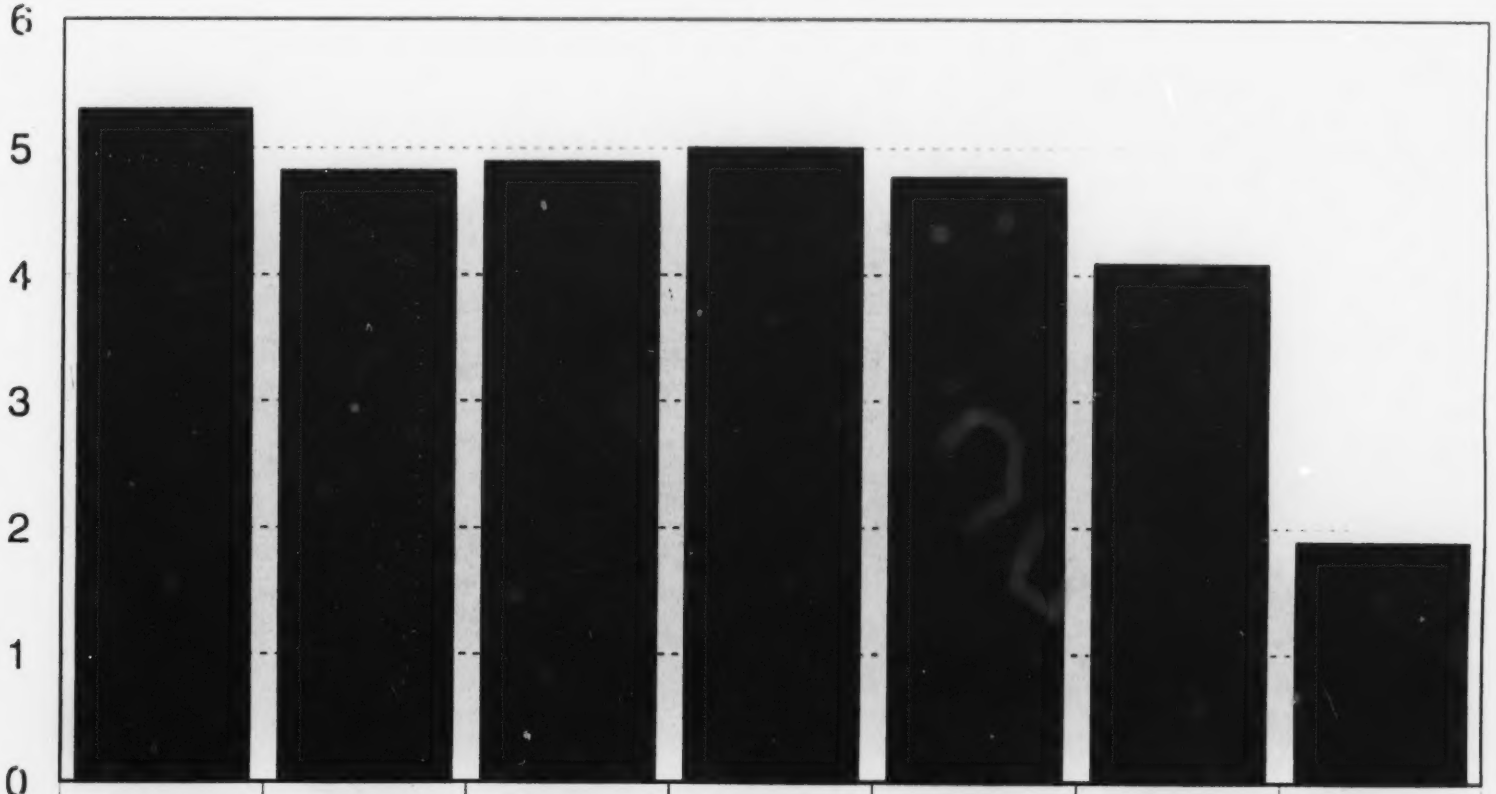

| | Grand Mean | | Male | Female |
|---|---|---|---|---|
| Attend | 4.7 | | 3.58 | 5.63 |
| More than one | 1.25 | | 0.94 | 1.43 |

as a percentage of the total population

Exhibit 3

# Ballet Attendance

## By age




as a percentage of each age group

Exhibit 4

# Ballet Attendance

## By race

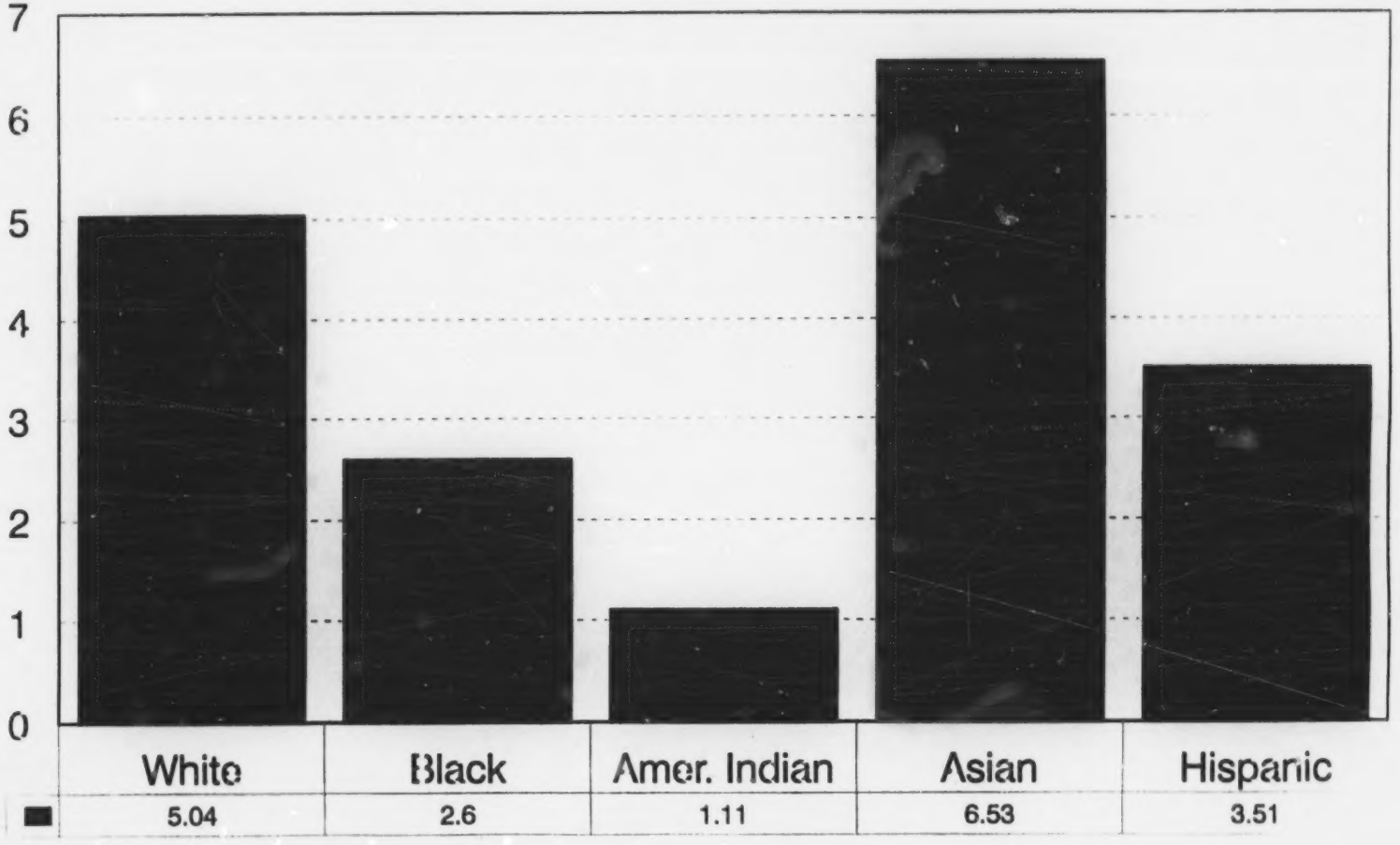
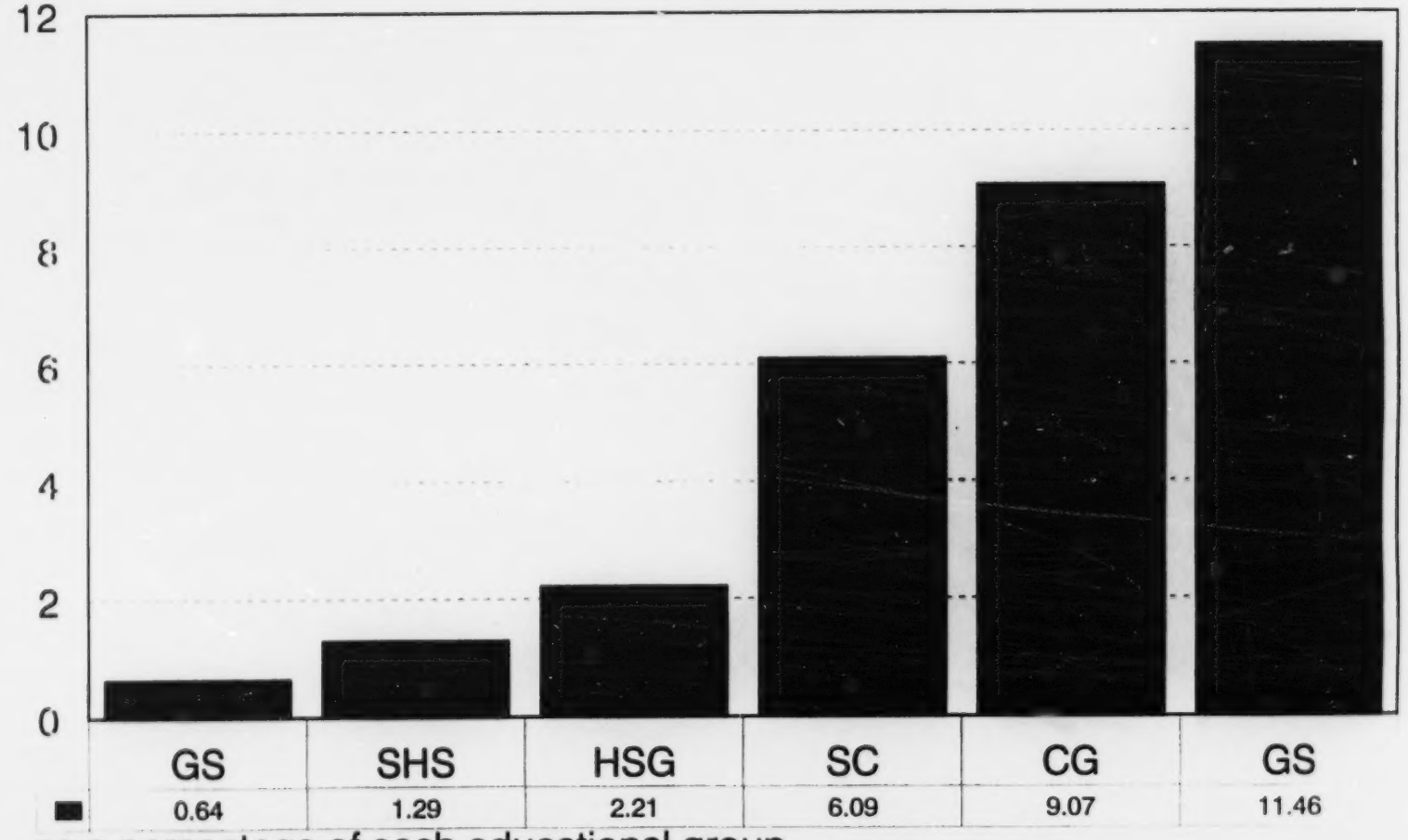



Exhibit 5

# Ballet Attendance

## By education

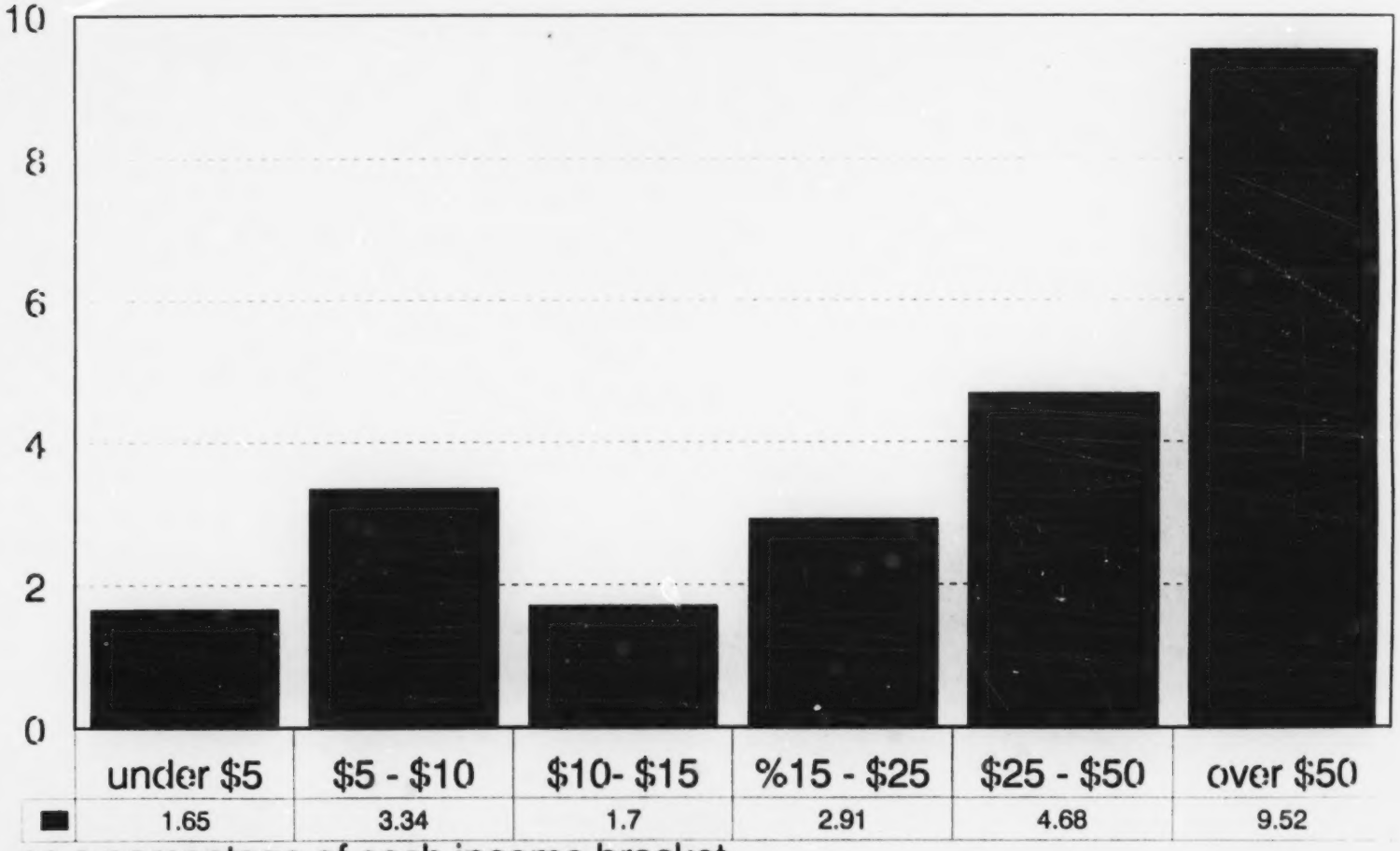



as a percentage of each educational group

Exhibit 6

# Ballet Attendance

## By income

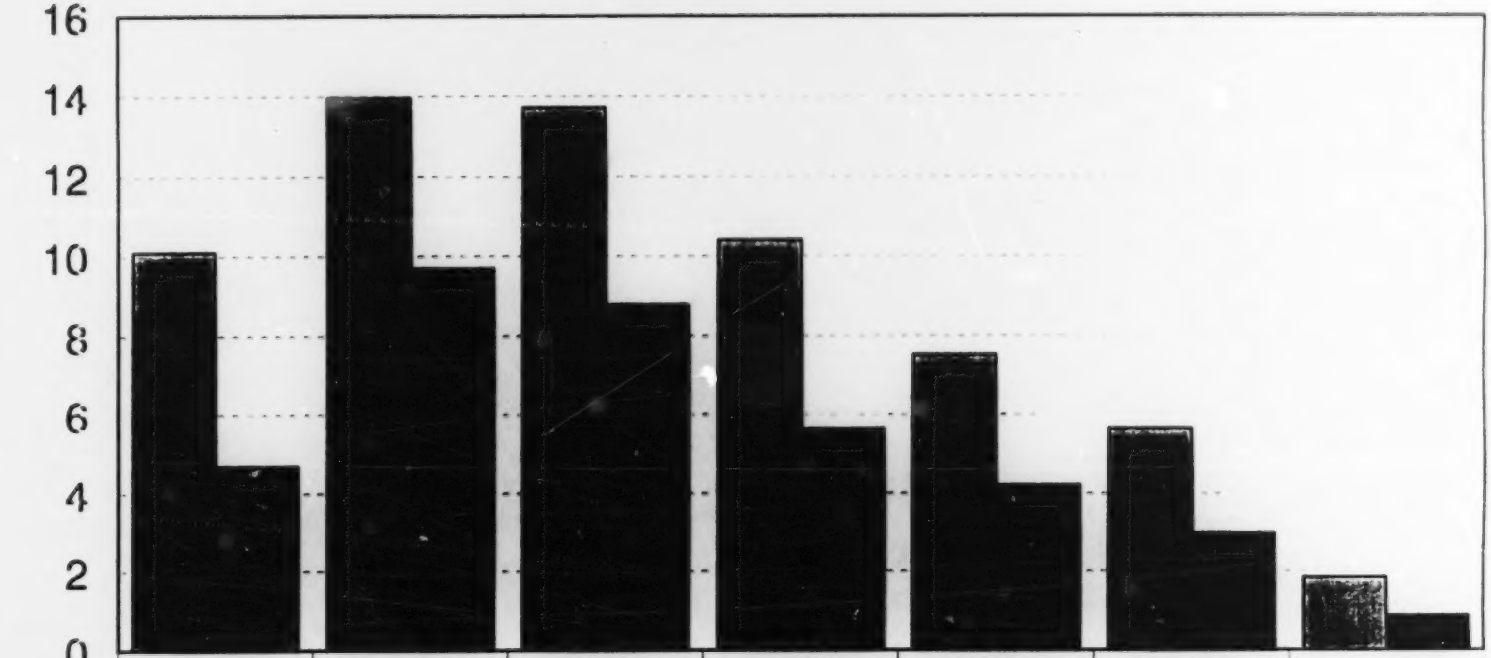



as a percentage of each income bracket

Exhibit 7

# Ballet Attendance

## By gender by age




| | 18-24 | 25-34 | 35-44 | 45-54 | 55-64 | 65-74 | 75+ |
|---|---|---|---|---|---|---|---|
| Female | 10.1 | 13.96 | 13.72 | 10.4 | 7.52 | 5.64 | 1.83 |
| Male | 4.69 | 9.69 | 8.78 | 5.63 | 4.2 | 2.98 | 0.87 |

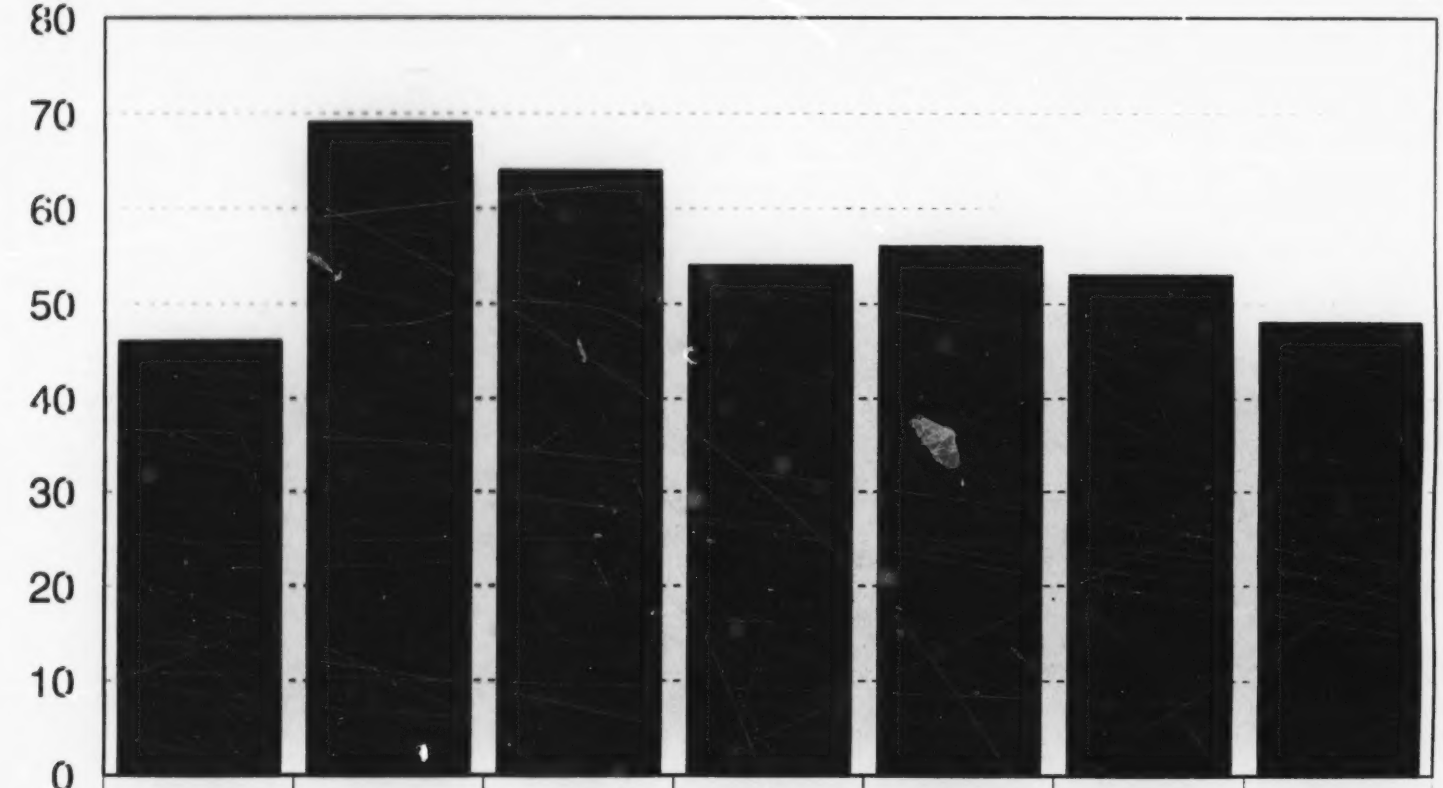
Female Male

as a percentage of total audience

Exhibit 8

# Ballet Attendance

## Male attendance as a percentage of female attendance

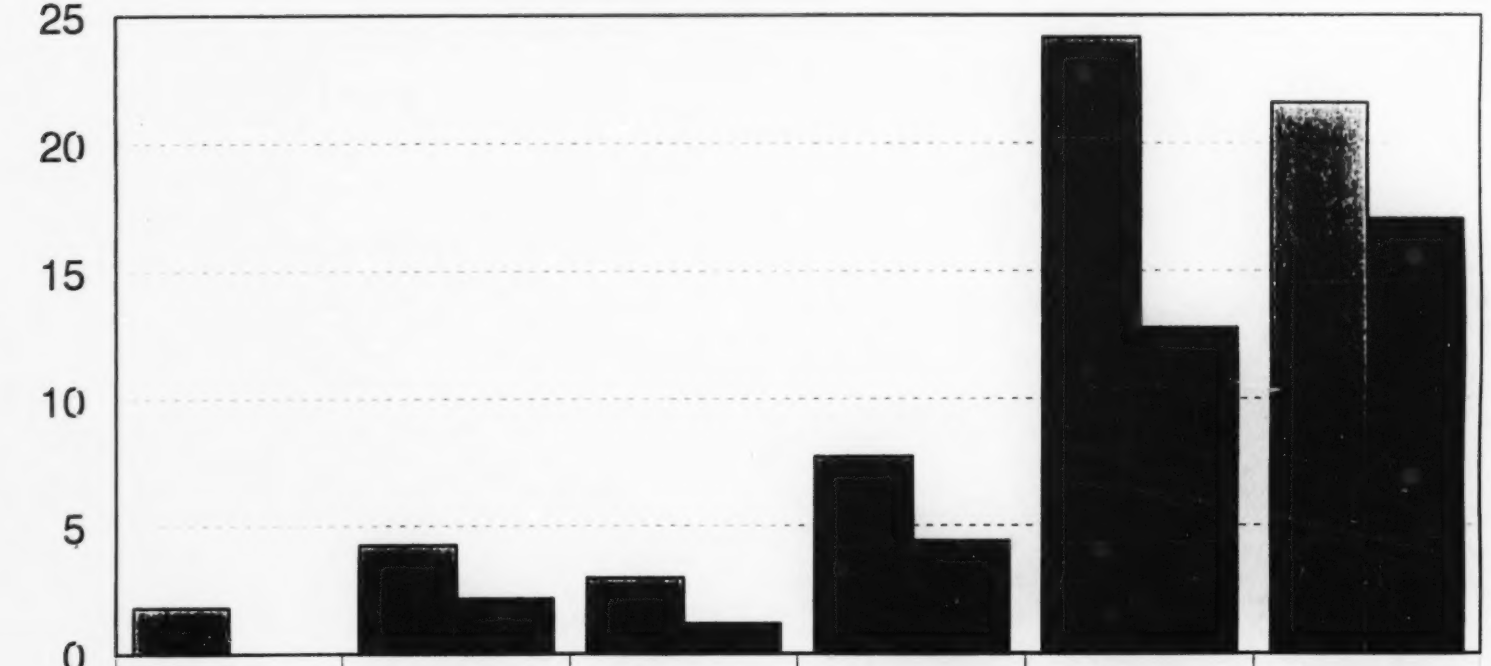



| | 18-24 | 25-34 | 35-44 | 45-54 | 55-64 | 65-74 | 75+ |
|---|---|---|---|---|---|---|---|
| % of female | 46 | 69 | 64 | 54 | 56 | 53 | 48 |

Exhibit 9

# Ballet Attendance

## By gender by income




| | under 5 | 5-10 | 10-15 | 15-25 | 25-50 | over 50 |
|---|---|---|---|---|---|---|
| Female | 1.81 | 4.24 | 2.96 | 7.72 | 24.14 | 21.58 |
| Male | 0 | 2.16 | 1.19 | 4.39 | 12.78 | 17.04 |

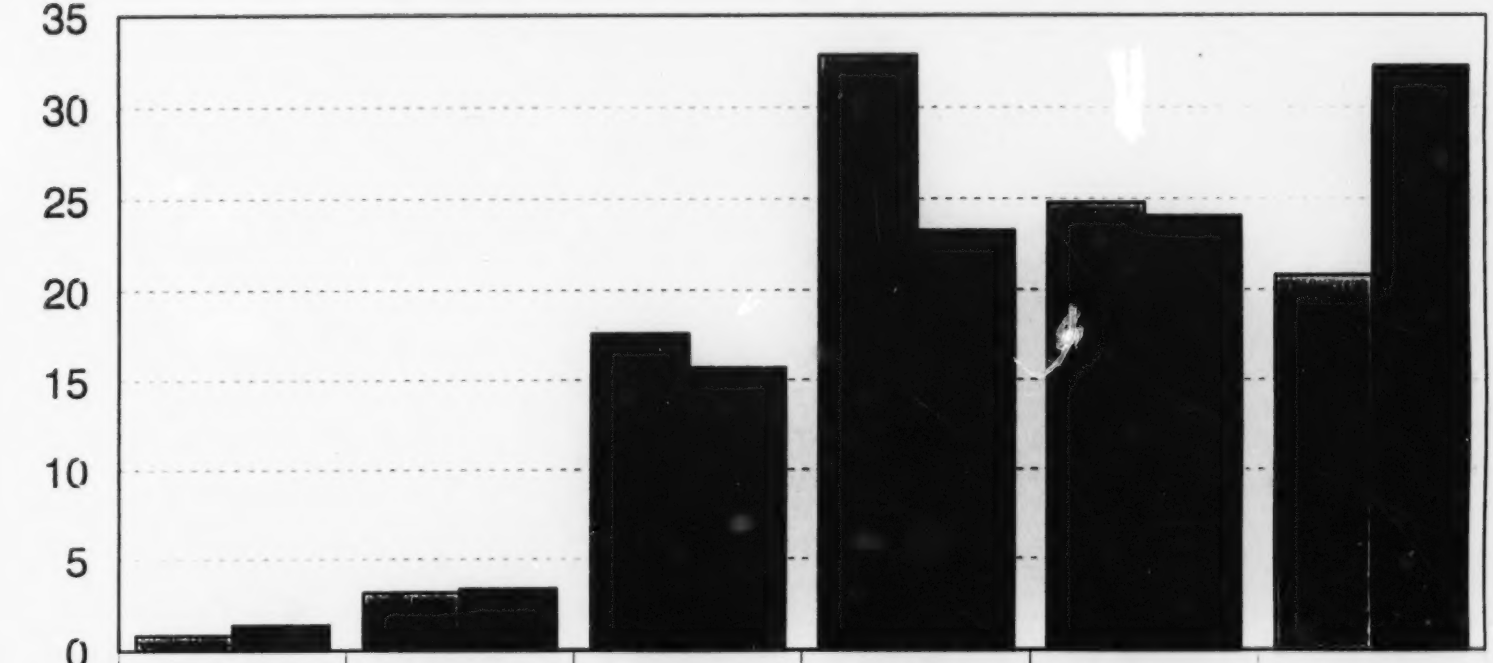
Female Male

as a percentage of total audience

Exhibit 10

# Ballet Attendance

## By gender by education



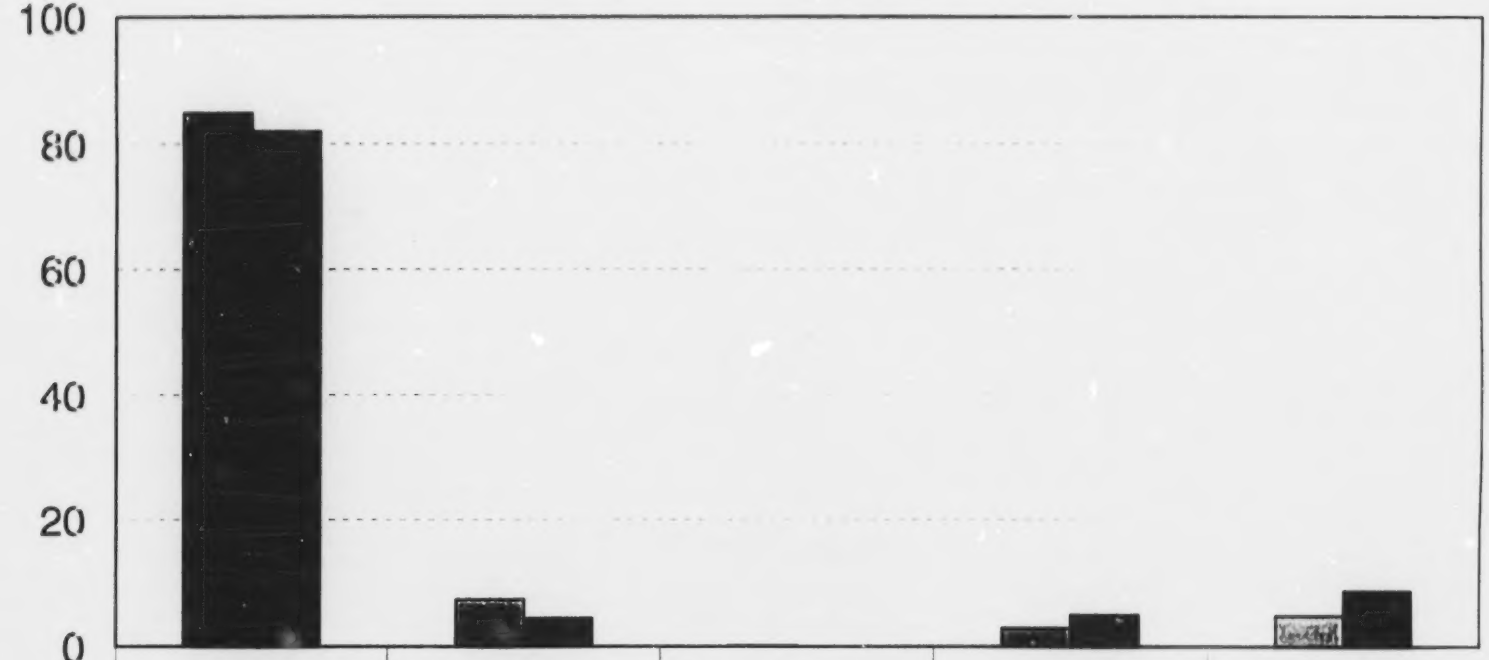

| | GS | SHS | HSG | SC | CG | GS |
|---|---|---|---|---|---|---|
| Female | 0.85 | 3.17 | 17.55 | 32.84 | 24.78 | 20.8 |
| Male | 1.42 | 3.36 | 15.66 | 23.25 | 24.04 | 32.26 |

as a percentage of gender attending

Exhibit 11

# Ballet Attendance

## Gender by race




| | White | Black | Amer. Indian | Asian | Hispanic |
|---|---|---|---|---|---|
| Female | 84.82 | 7.35 | 0.17 | 2.88 | 4.79 |
| Male | 81.95 | 4.44 | 0 | 4.93 | 8.68 |

as a percentage of gender attending

Exhibit 12

# Ballet Attendance

## Desire to increase attendance by gender

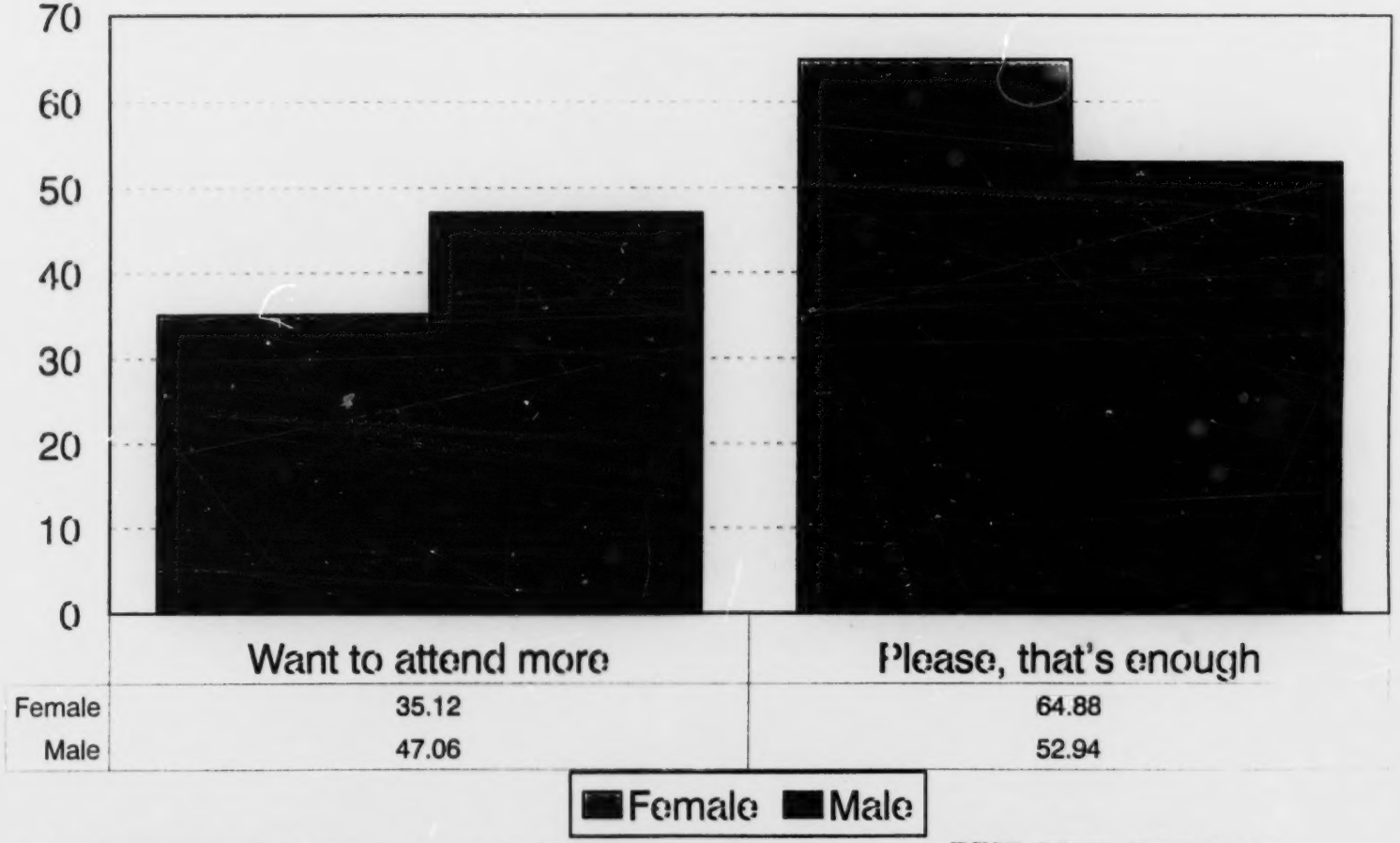



Exhibit 13

people who attended more than 2 performances

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# Ballet

## Attendance/Lessons

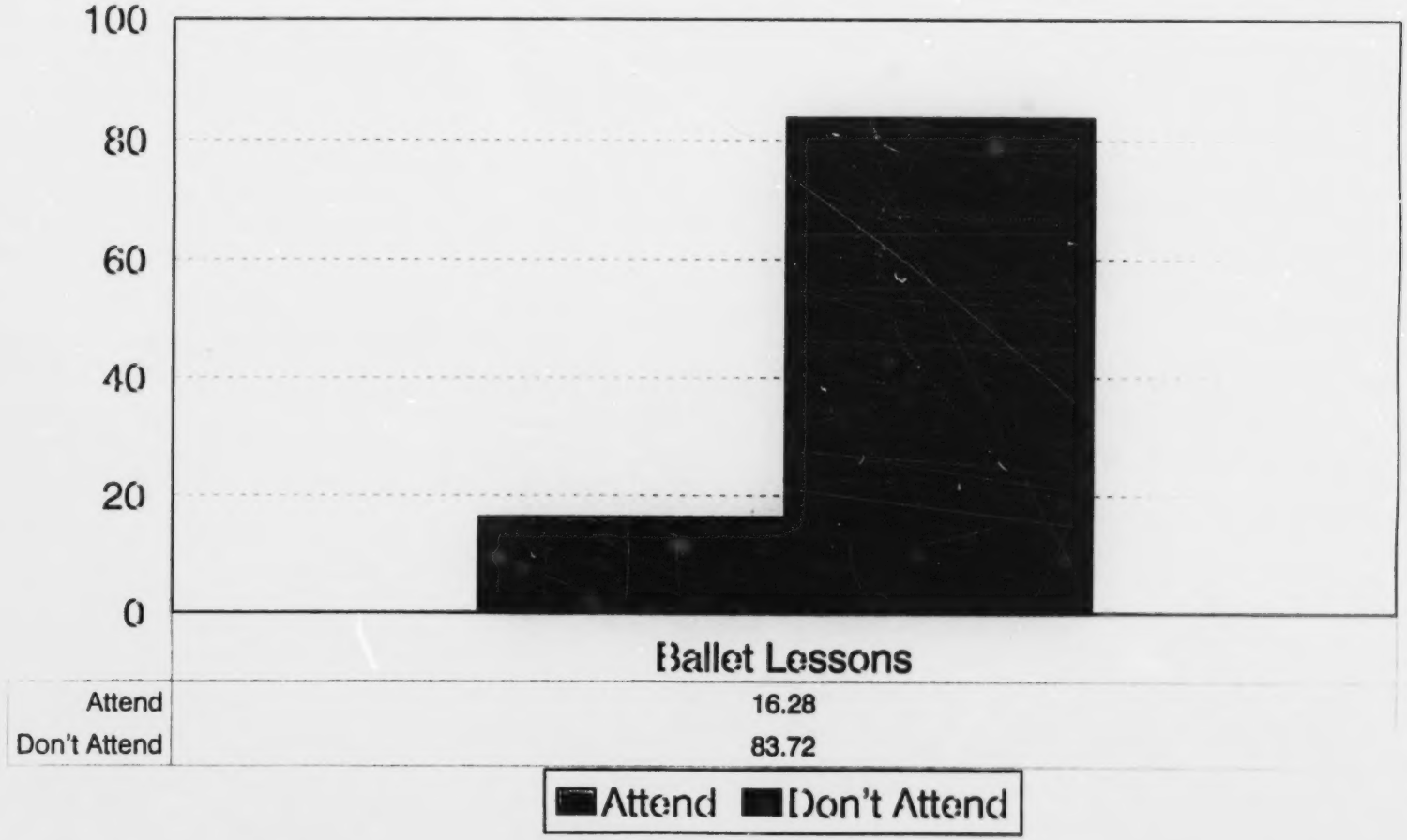
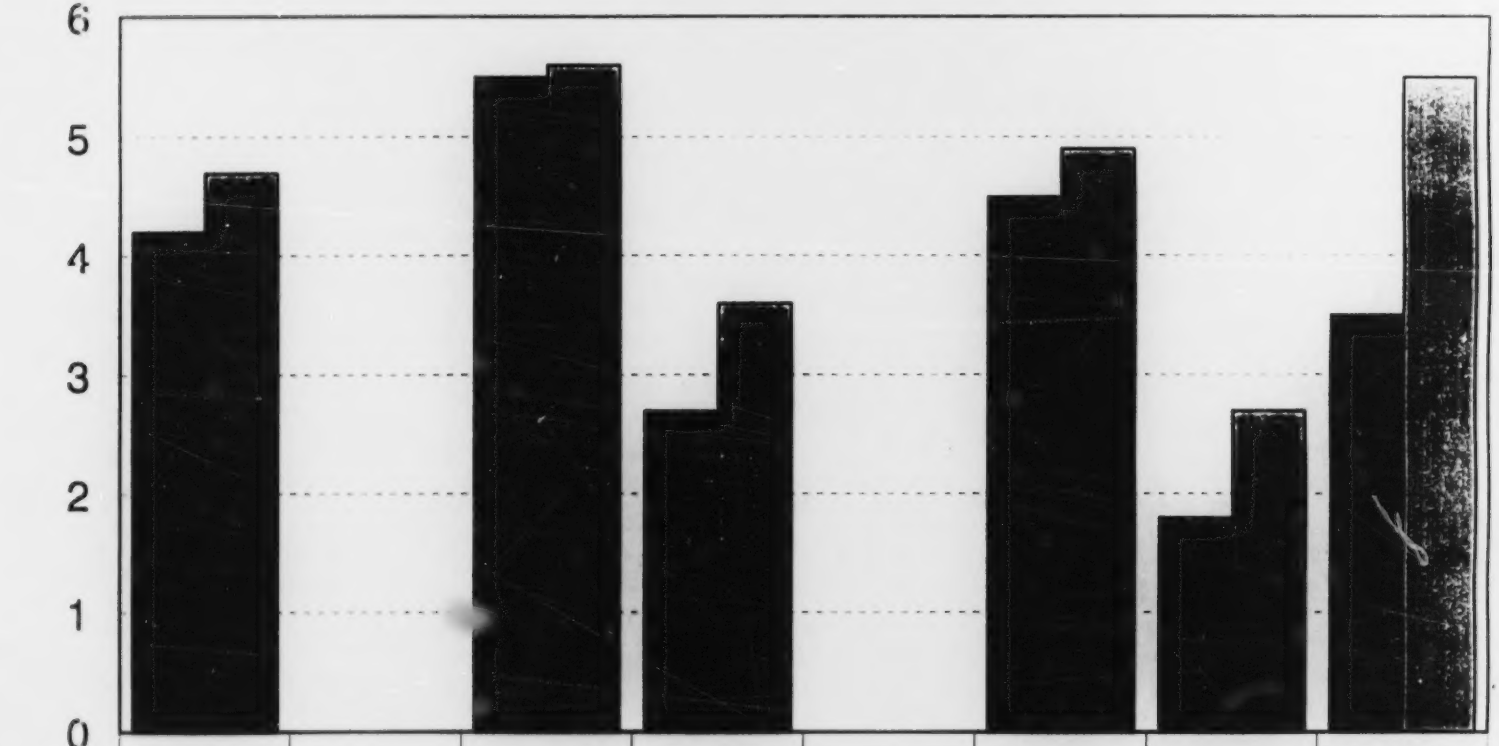



Exhibit 14

# Ballet Attendance

## 1982-1992

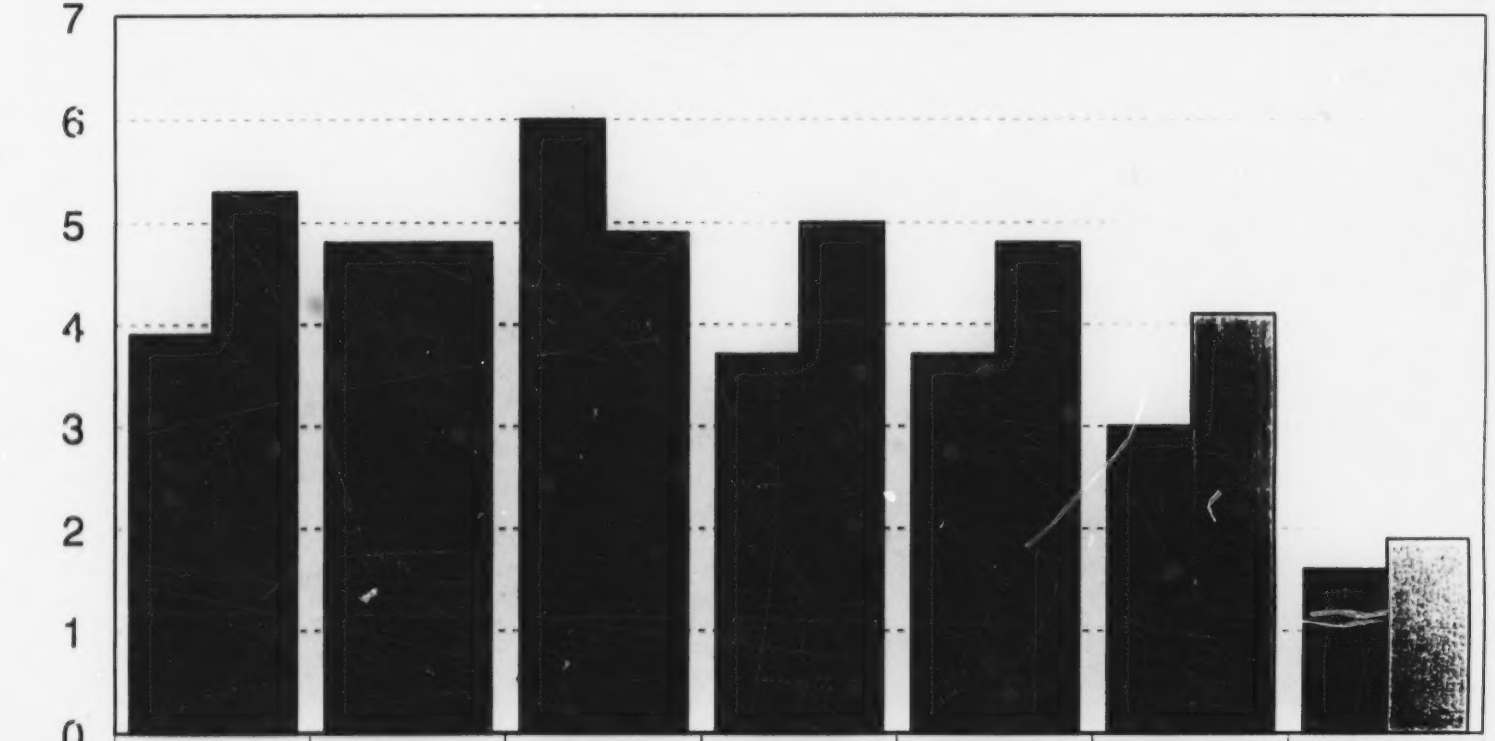



| | Mean | | Female | Male | | White | Black | Other |
|---|---|---|---|---|---|---|---|---|
| 1982 | 4.2 | | 5.5 | 2.7 | | 4.5 | 1.8 | 3.5 |
| 1992 | 4.7 | | 5.6 | 3.6 | | 4.9 | 2.7 | 5.5 |

Exhibit 15

# Ballet Attendance 1982-1992

## By age




| | 18-24 | 25-34 | 35-44 | 45-54 | 55-64 | 65-74 | 75+ |
|---|---|---|---|---|---|---|---|
| 1982 | 3.9 | 4.8 | 6 | 3.7 | 3.7 | 3 | 1.6 |
| 1992 | 5.3 | 4.8 | 4.9 | 5 | 4.8 | 4.1 | 1.9 |

Exhibit 16

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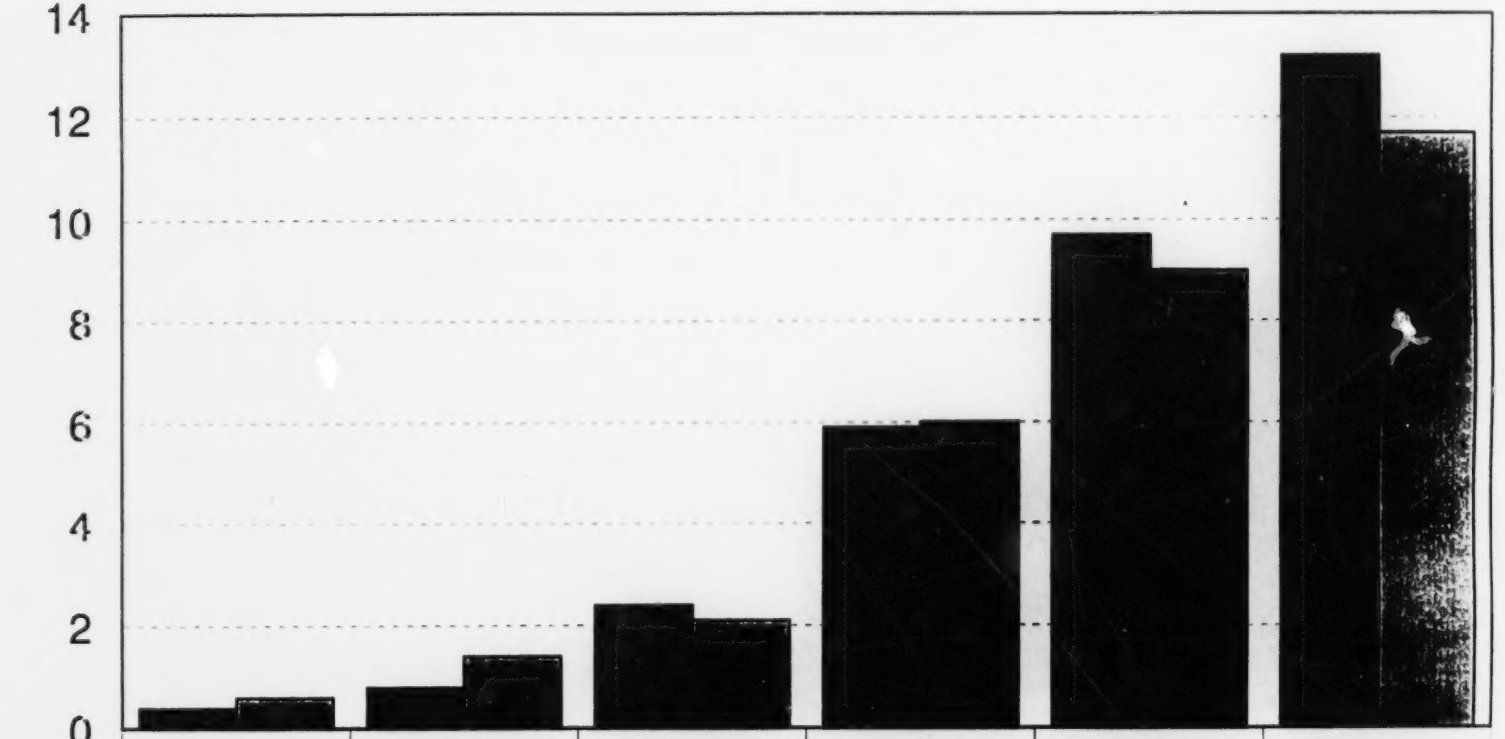
# Ballet Attendance 1982 - 1992

## By education

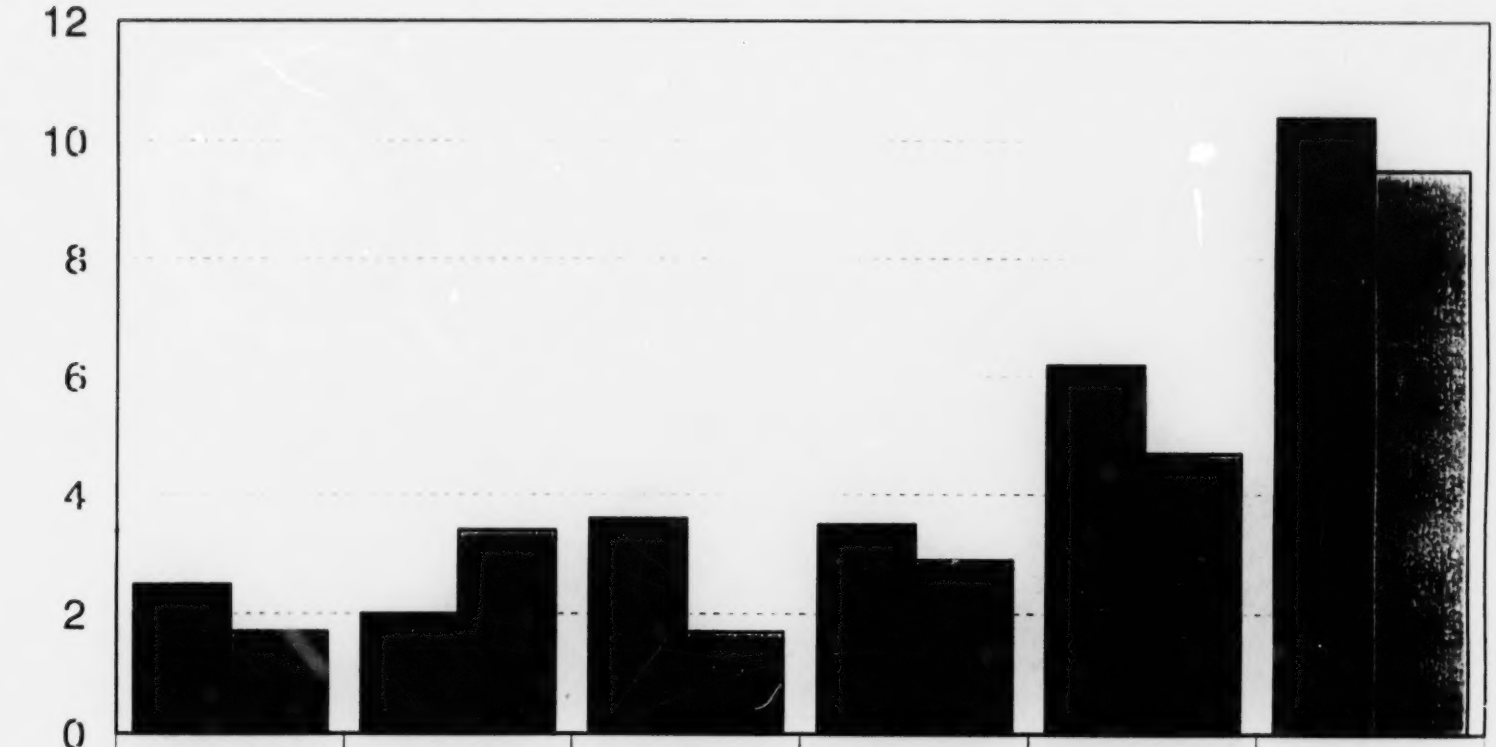



| | G.S. | Some H.S. | H.S. | Some C. | C.G. | G.S. |
|---|---|---|---|---|---|---|
| 1982 | 0.4 | 0.8 | 2.4 | 5.9 | 9.7 | 13.2 |
| 1992 | 0.6 | 1.4 | 2.1 | 6 | 9 | 11.7 |

Exhibit 17

# Ballet Attendance 1982 - 1992

## By income




| | Under $5 | $5 - $10 | $10 - $15 | $15- $25 | $25 - $50 | Over $50 |
|---|---|---|---|---|---|---|
| 1982 | 2.5 | 2 | 3.6 | 3.5 | 6.2 | 10.4 |
| 1992 | 1.7 | 3.4 | 1.7 | 2.9 | 4.7 | 9.5 |

Exhibit 18



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# Other Dance Attendance

## Grand mean and by gender

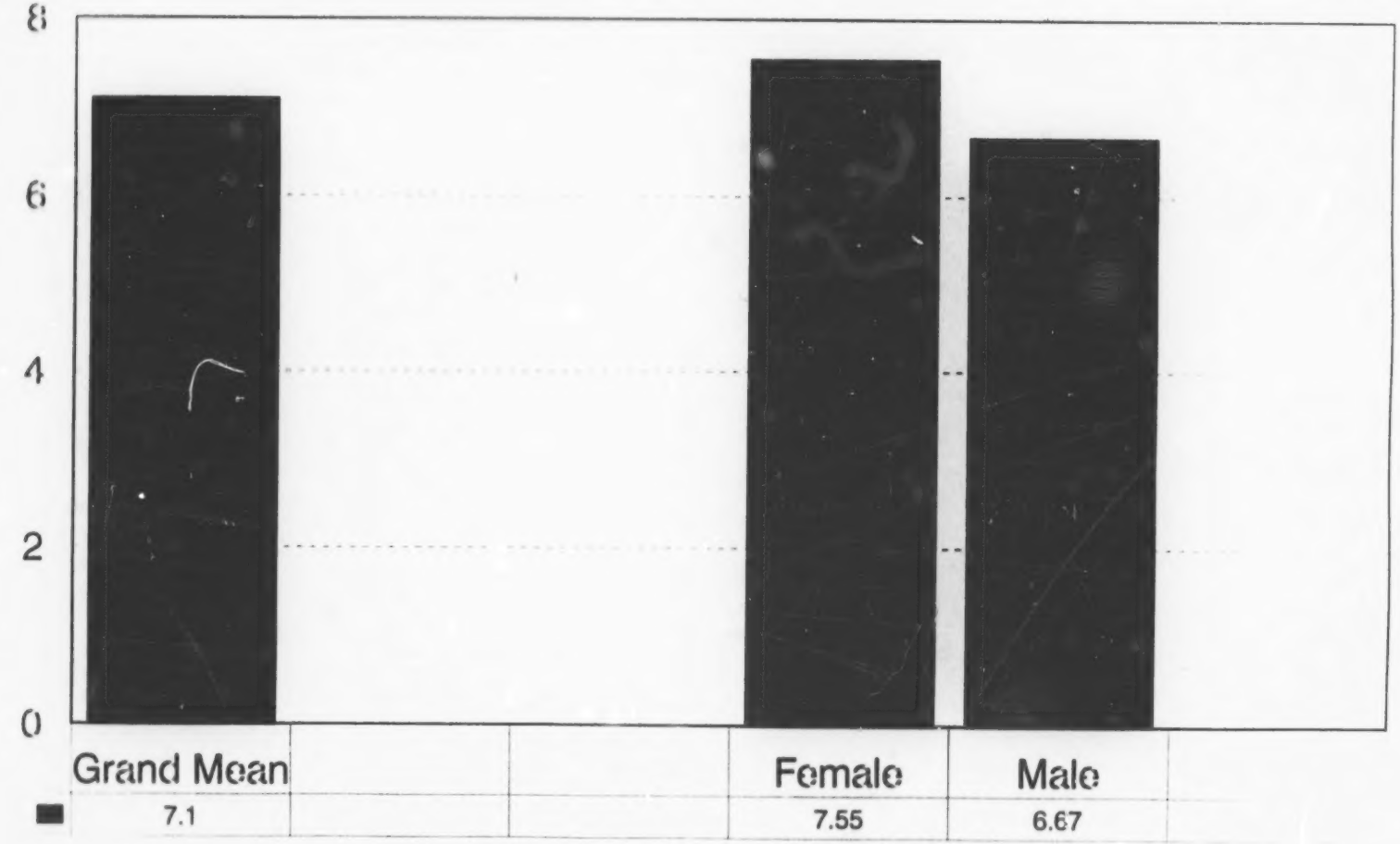
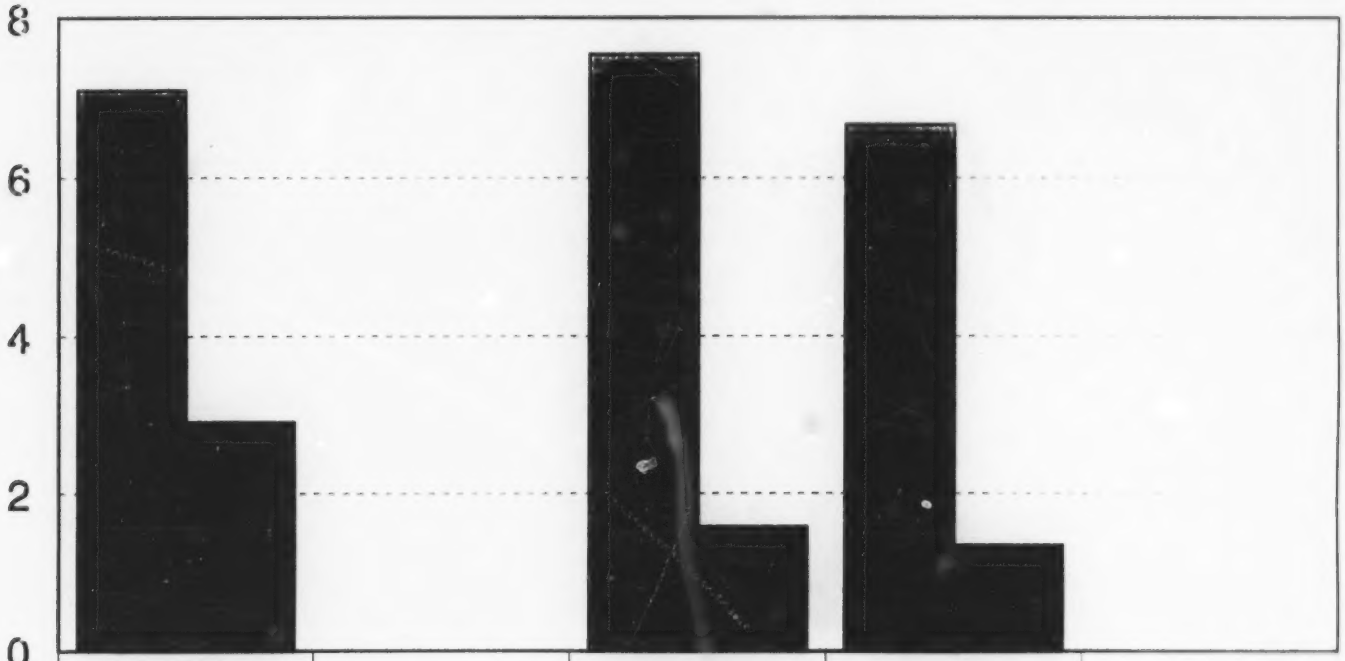



Exhibit 19

# Other Dance Attendance

## Attendance at more than one performance

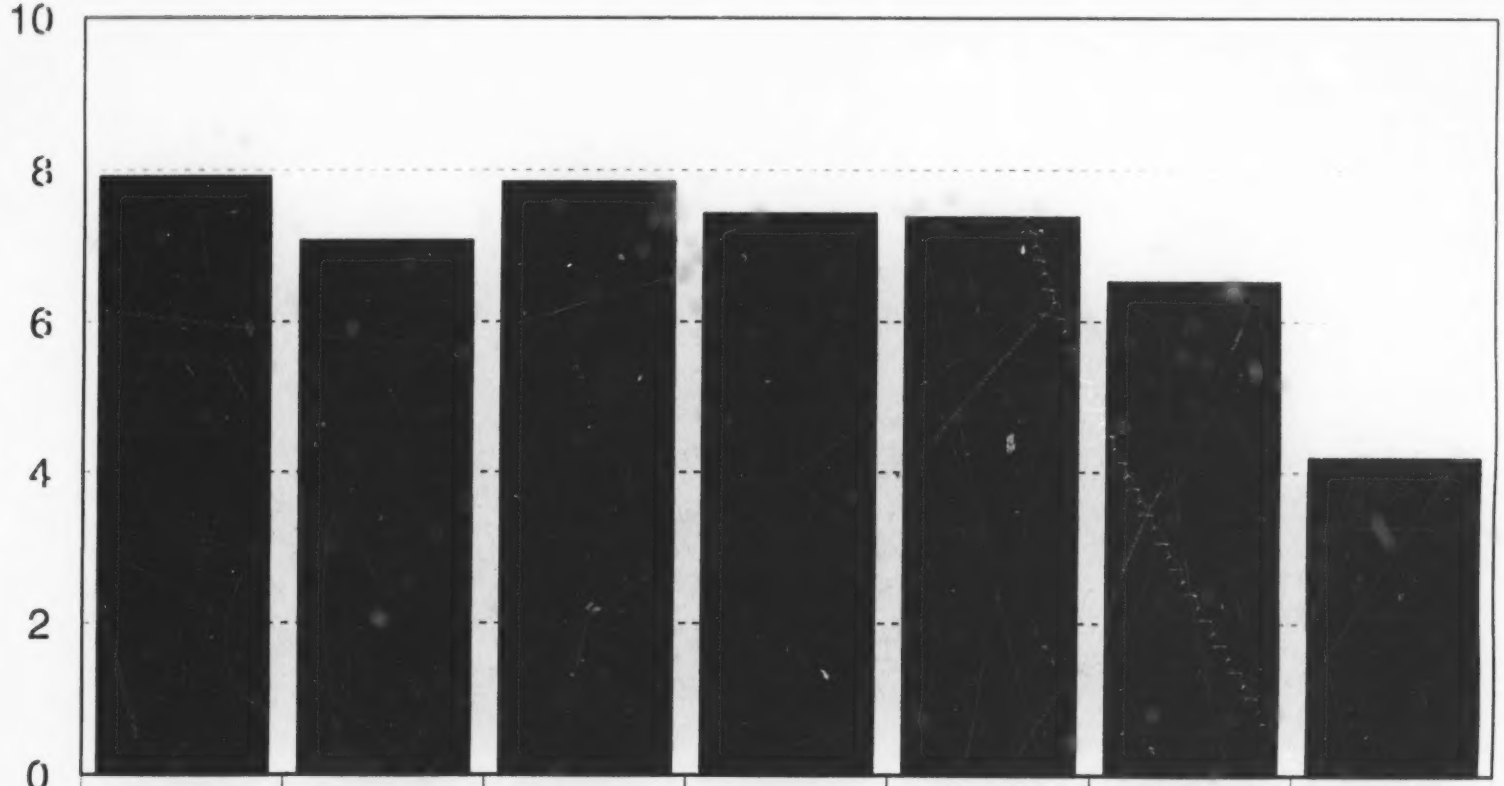



| | Grand Mean | | Female | Male |
|---|---|---|---|---|
| Attend | 7.1 | | 7.55 | 6.67 |
| More than one | 2.91 | | 1.58 | 1.34 |

Exhibit 20

# Other Dance Attendance

## By Age




as a percentage of each age group

Exhibit 21

# Other Dance Attendance

## By Race

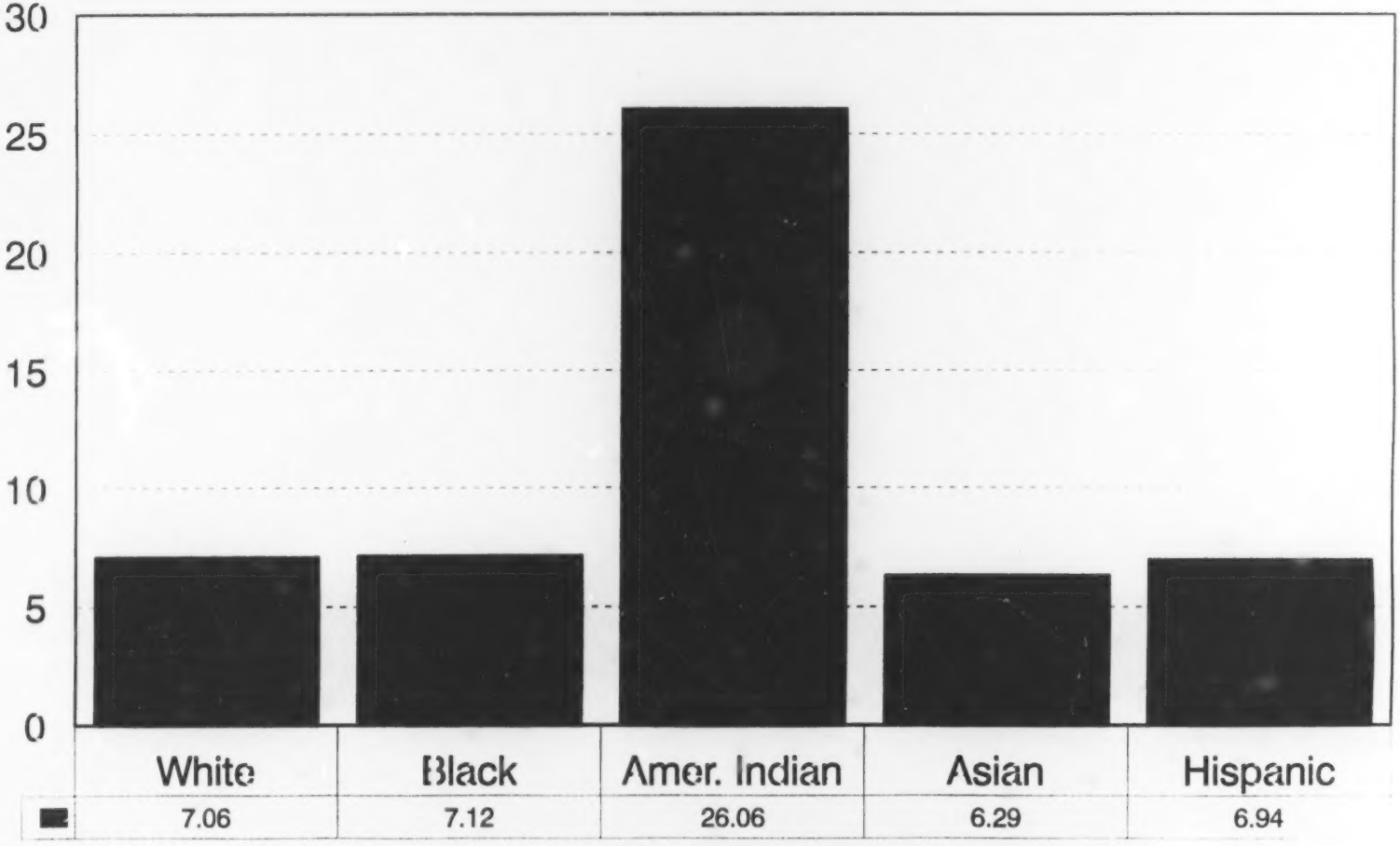



Exhibit 22



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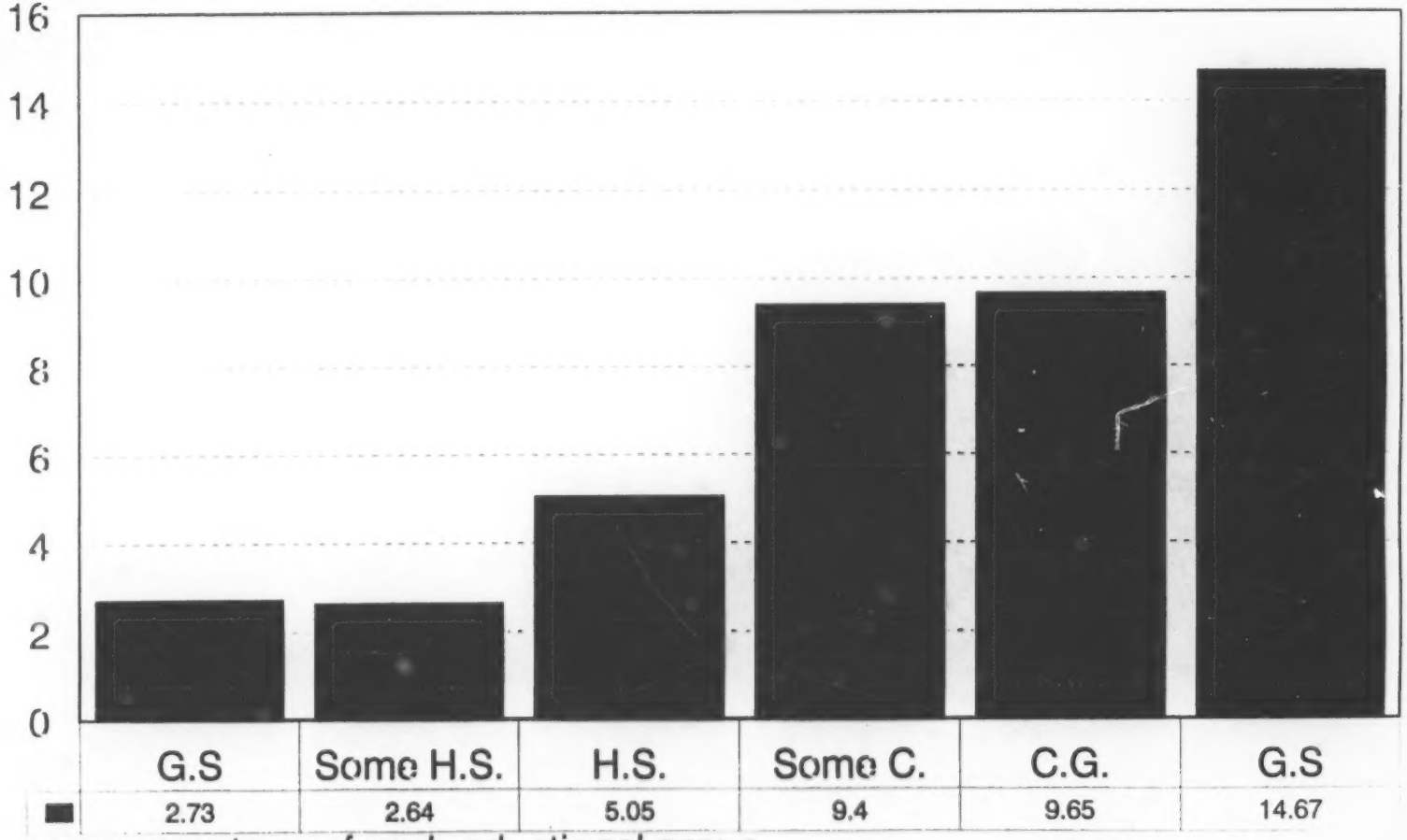
# Other Dance Attendance

## By education




as a percentage of each eductional group

Exhibit 23

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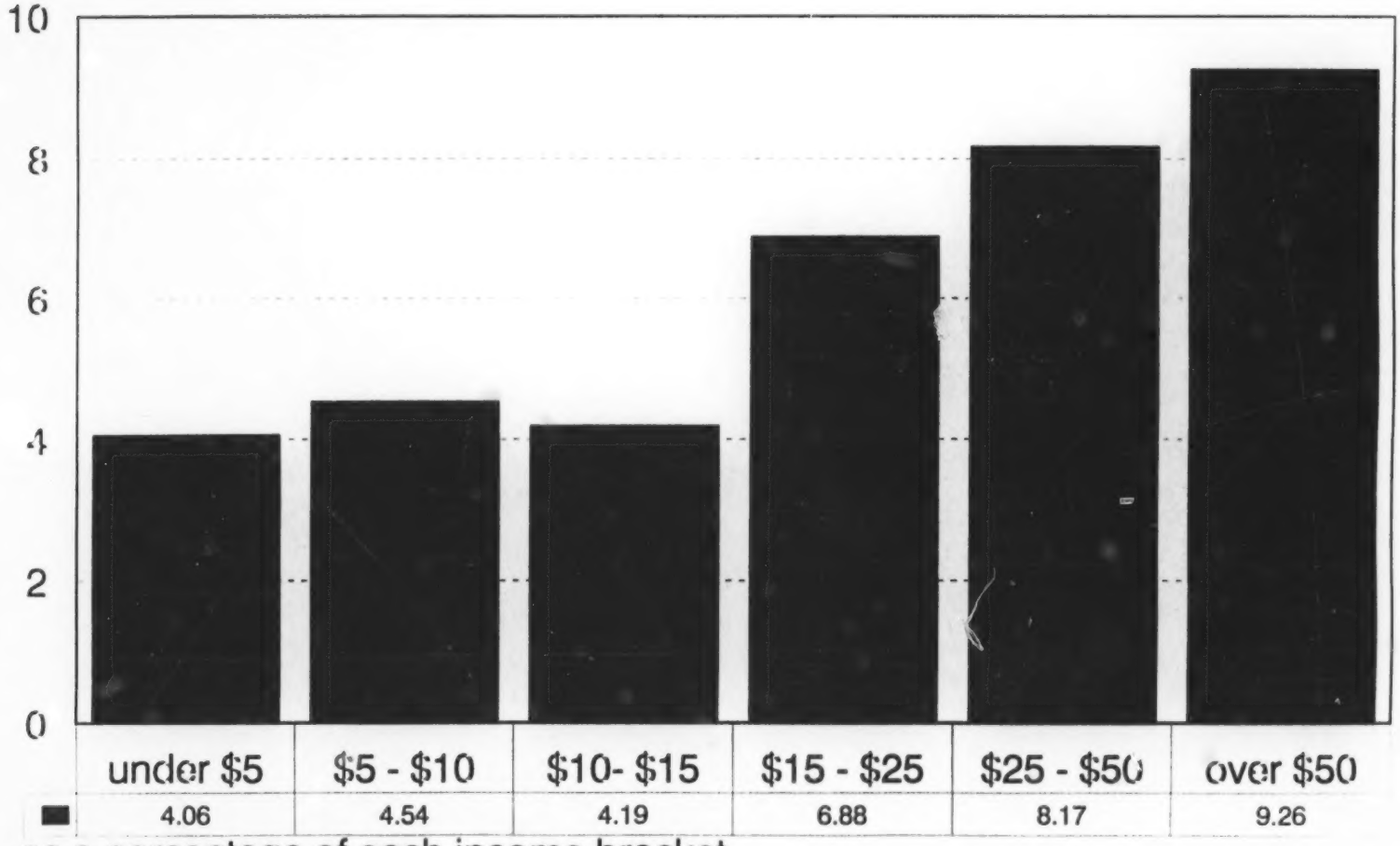
# Other Dance Attendance

## By income

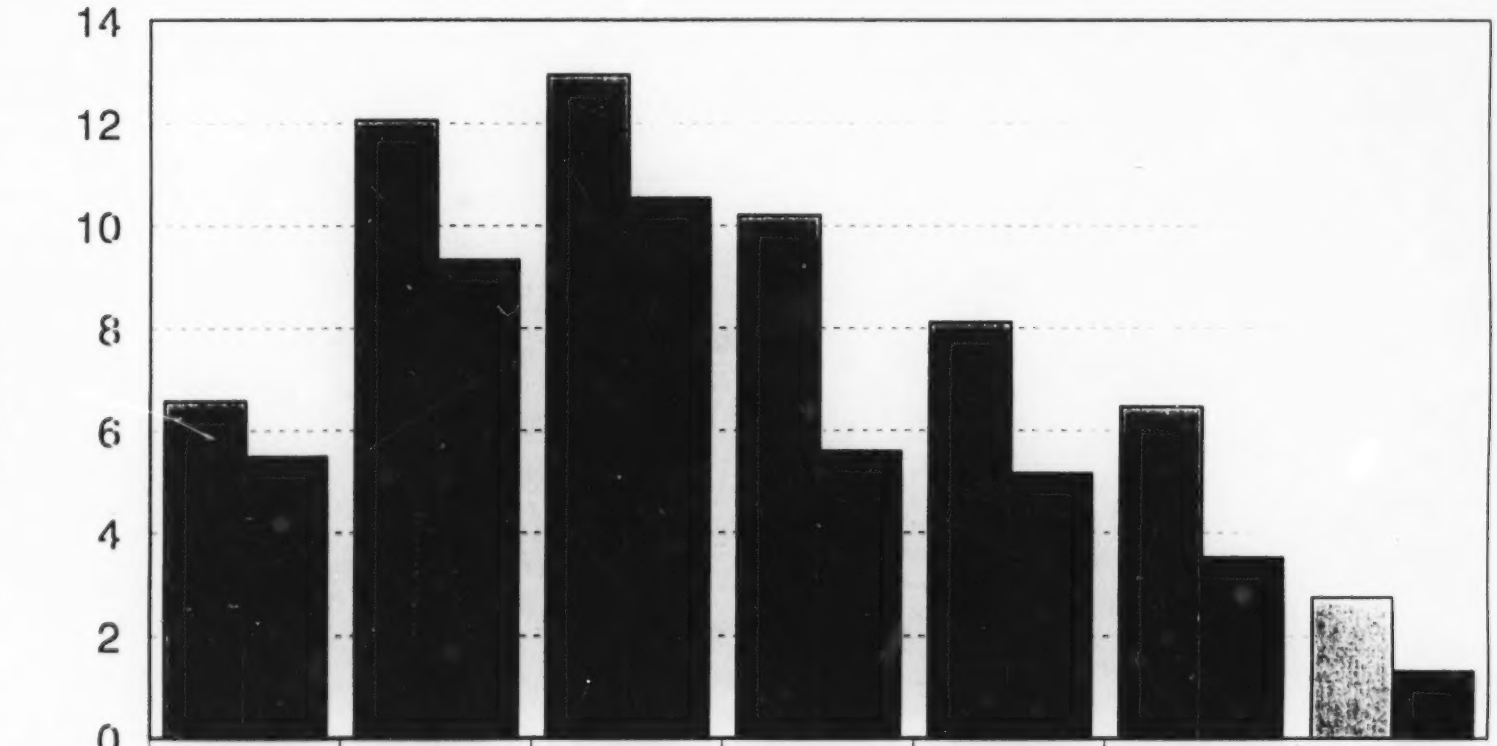



as a percentage of each income bracket

Exhibit 24

# Other Dance Attendance

## By gender by age




| | 18-24 | 25-34 | 35-44 | 45-54 | 55-64 | 65-74 | 75+ |
|---|---|---|---|---|---|---|---|
| Female | 6.58 | 12.06 | 12.94 | 10.2 | 8.11 | 6.47 | 2.74 |
| Male | 5.48 | 9.32 | 10.53 | 5.59 | 5.15 | 3.51 | 1.32 |

as a percentage of total audience

Exhibit 25

# Other Dance Attendance

## Male attendance as a percentage of female attendance

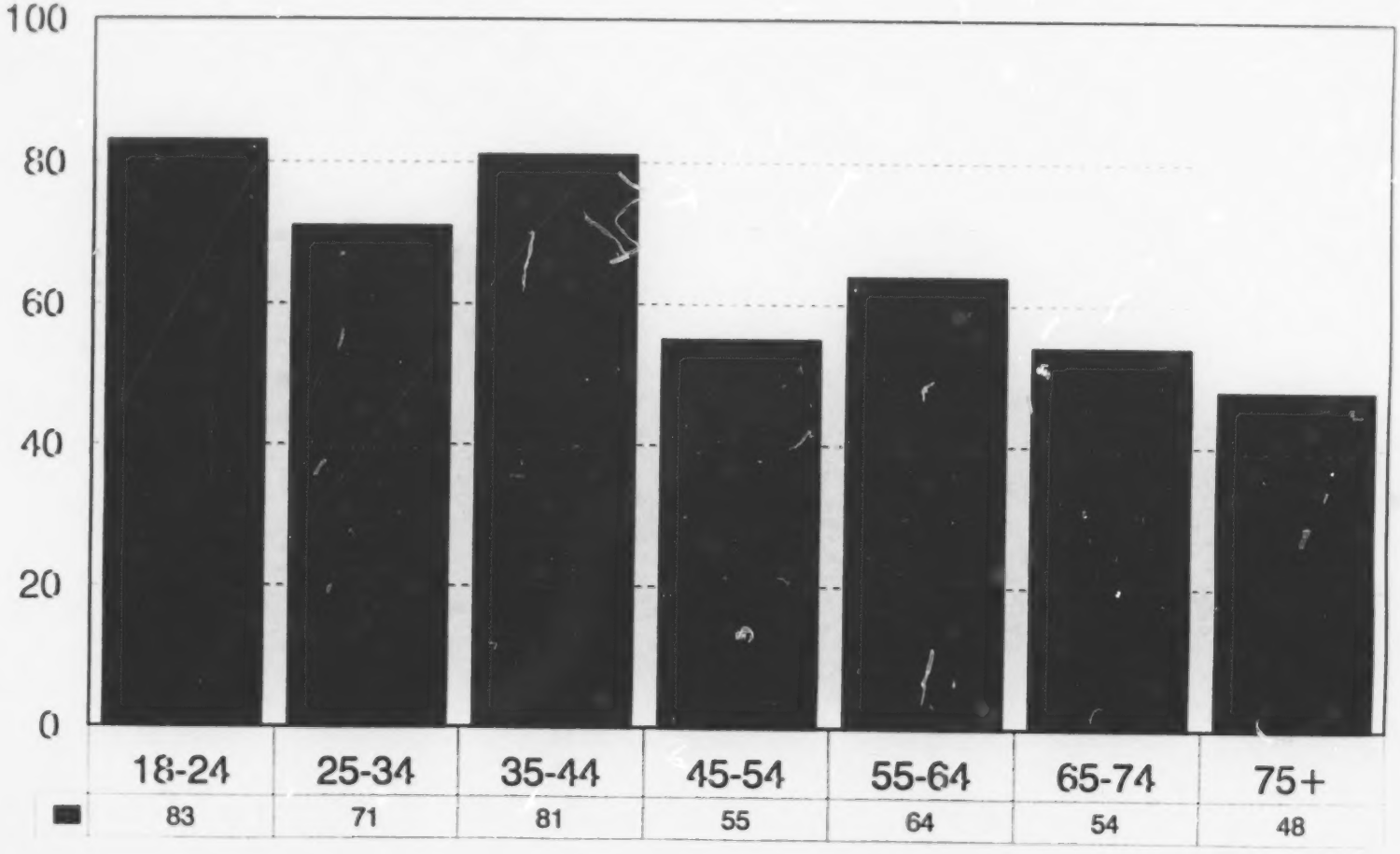



Exhibit 26



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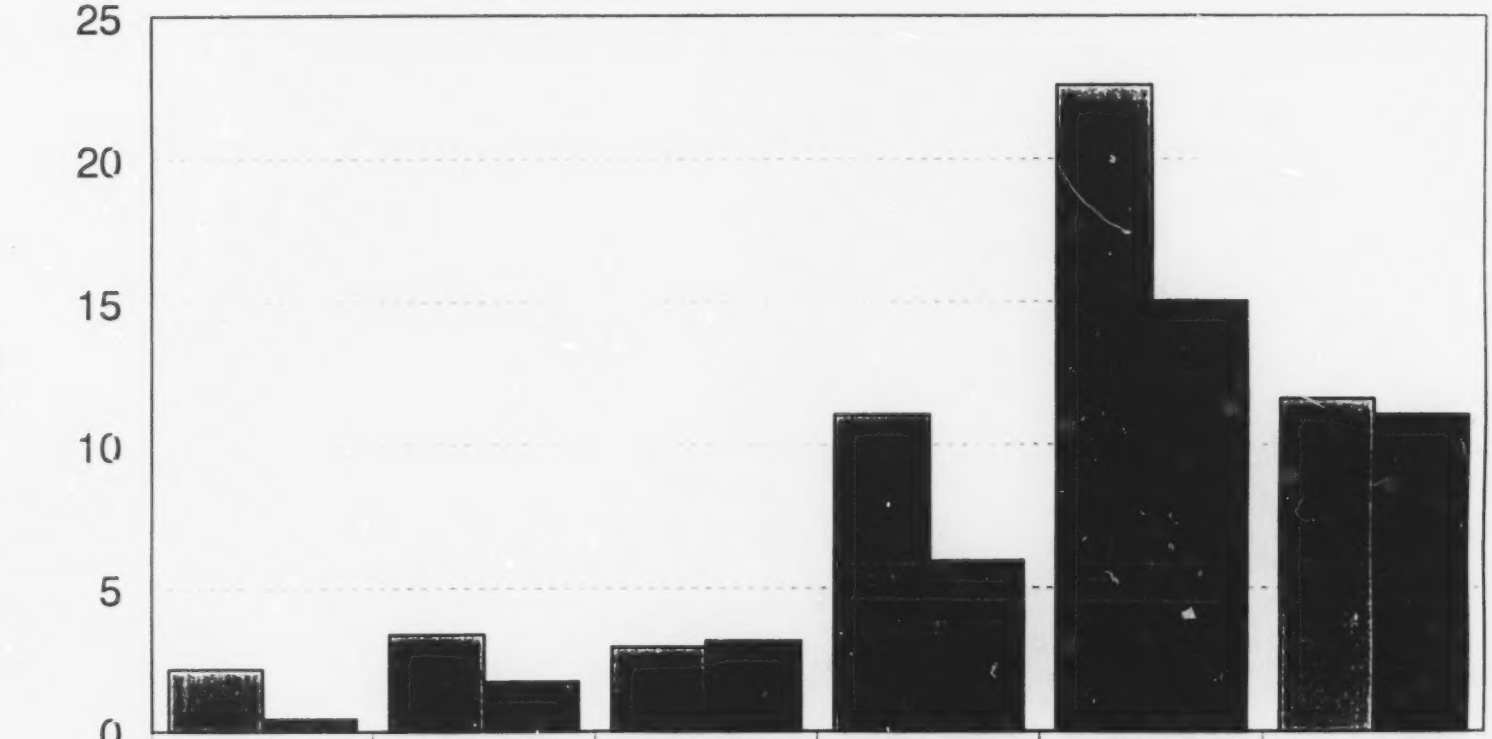
# Other Dance Attendance

## By gender by income




| | under $5 | $5 - $10 | $10- $15 | %15 - $25 | $25 - $50 | over $50 |
|---|---|---|---|---|---|---|
| Female | 2.19 | 3.4 | 2.96 | 11.07 | 22.59 | 11.62 |
| Male | 0.44 | 1.75 | 3.17 | 5.92 | 15.02 | 11.07 |

as a percentage of the total audience

Exhibit 27

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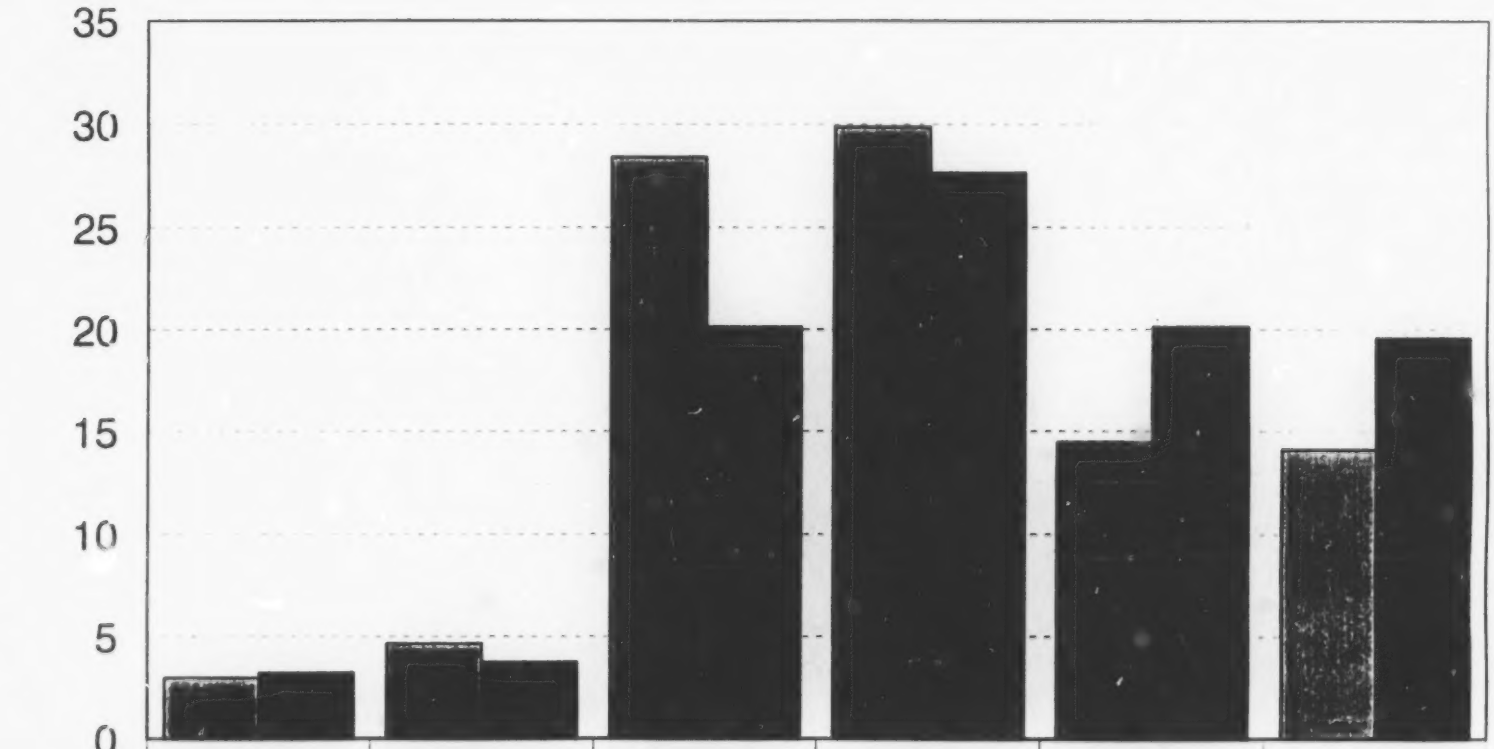
# Other Dance Attendance

## By gender by education




| | GS | SHS | HSG | SC | CG | GS |
|---|---|---|---|---|---|---|
| Female | 2.97 | 4.64 | 28.39 | 29.87 | 14.47 | 14.1 |
| Male | 3.22 | 3.75 | 20.11 | 27.61 | 20.11 | 19.57 |

as a percentage of gender attending

Exhibit 28



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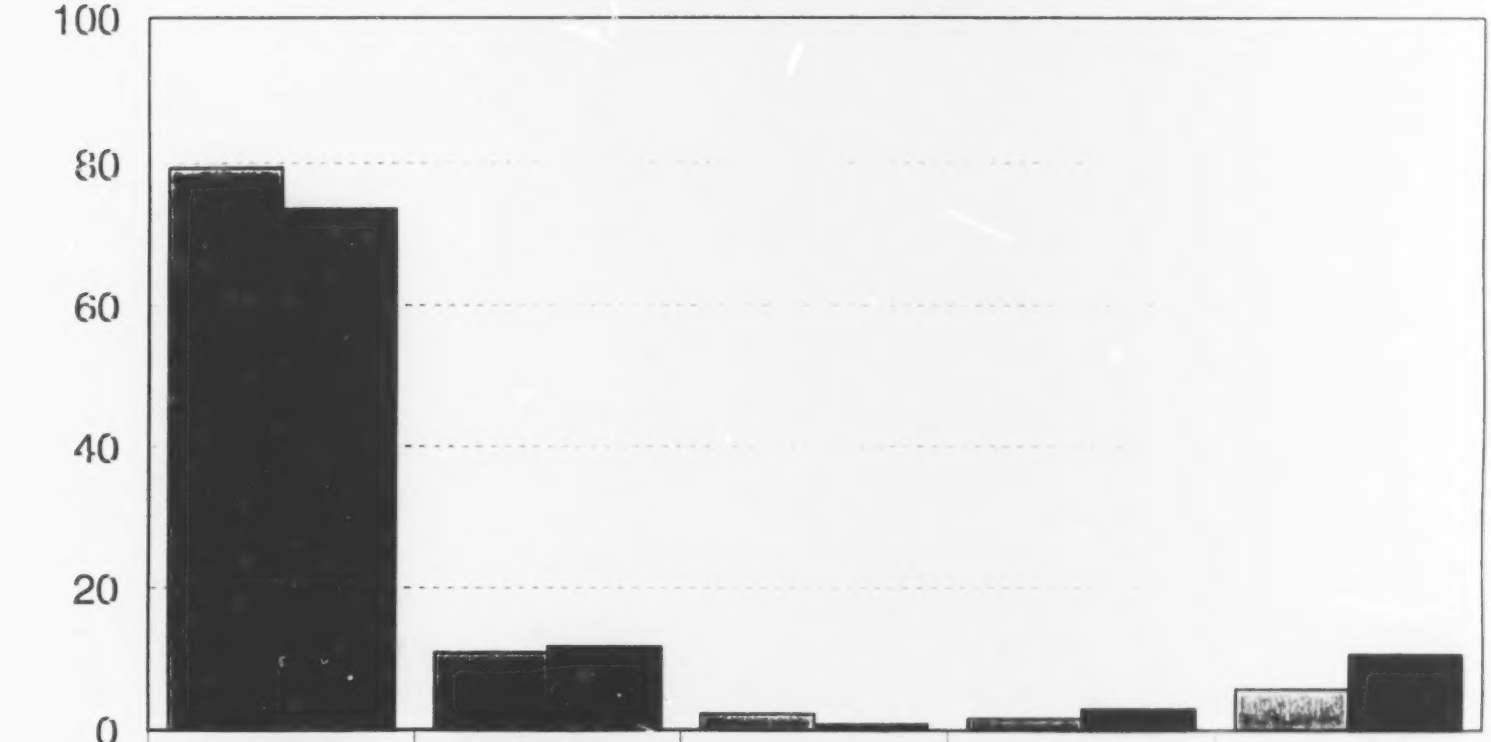
# Other Dance Attendance

## Gender by race



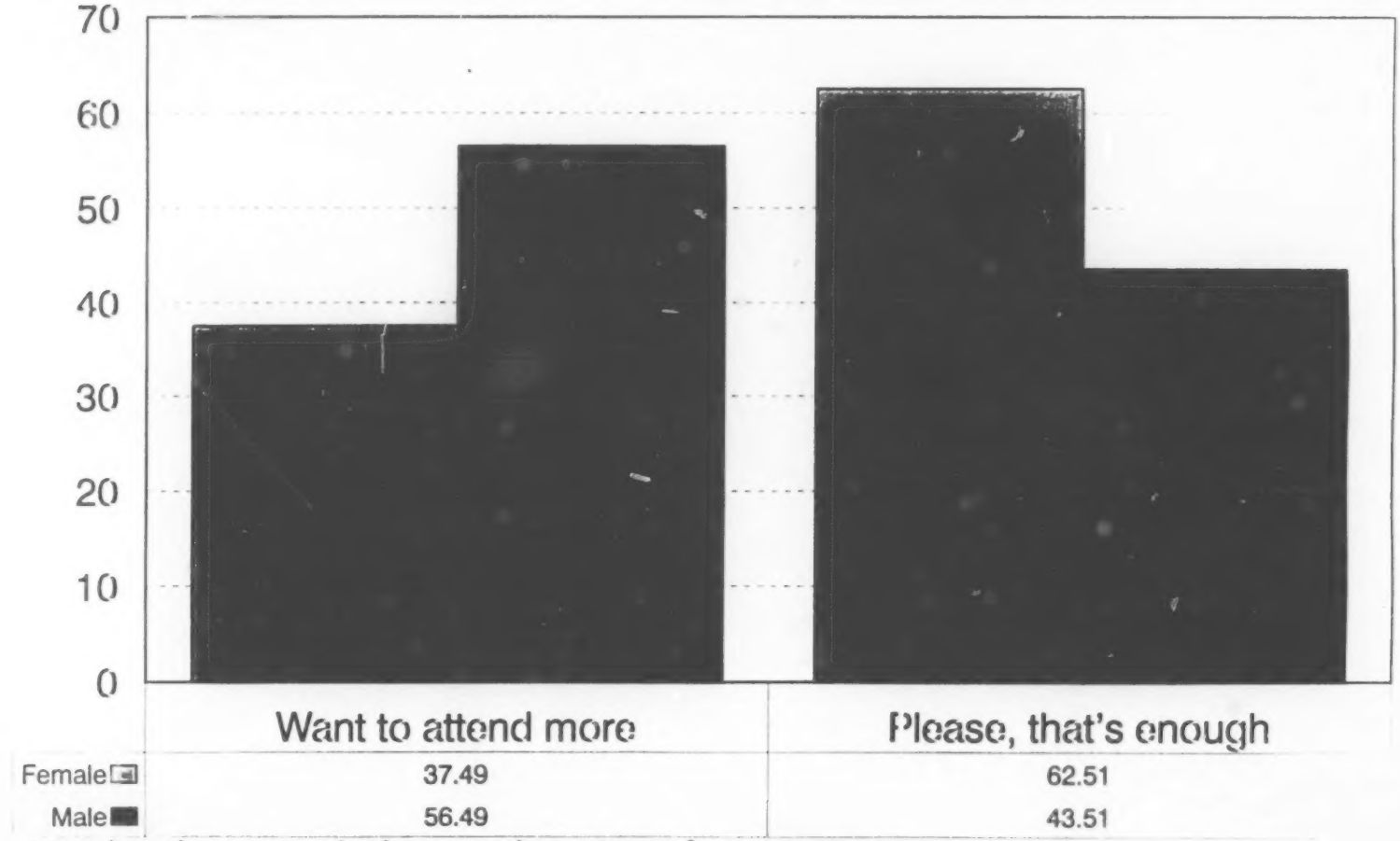

| | White | Black | Amer. Indian | Asian | Hispanic |
|---|---|---|---|---|---|
| Female | 79.33 | 10.87 | 2.3 | 1.65 | 5.84 |
| Male | 73.69 | 11.67 | 0.88 | 3.06 | 10.71 |

as a percentage of gender attending

Exhibit 29

# Other Dance Attendance

## Desire to increase attendance by gender




people wbo attended more than 2 performances

Exhibit 30



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# Other Dance

## Attendance/Lessons

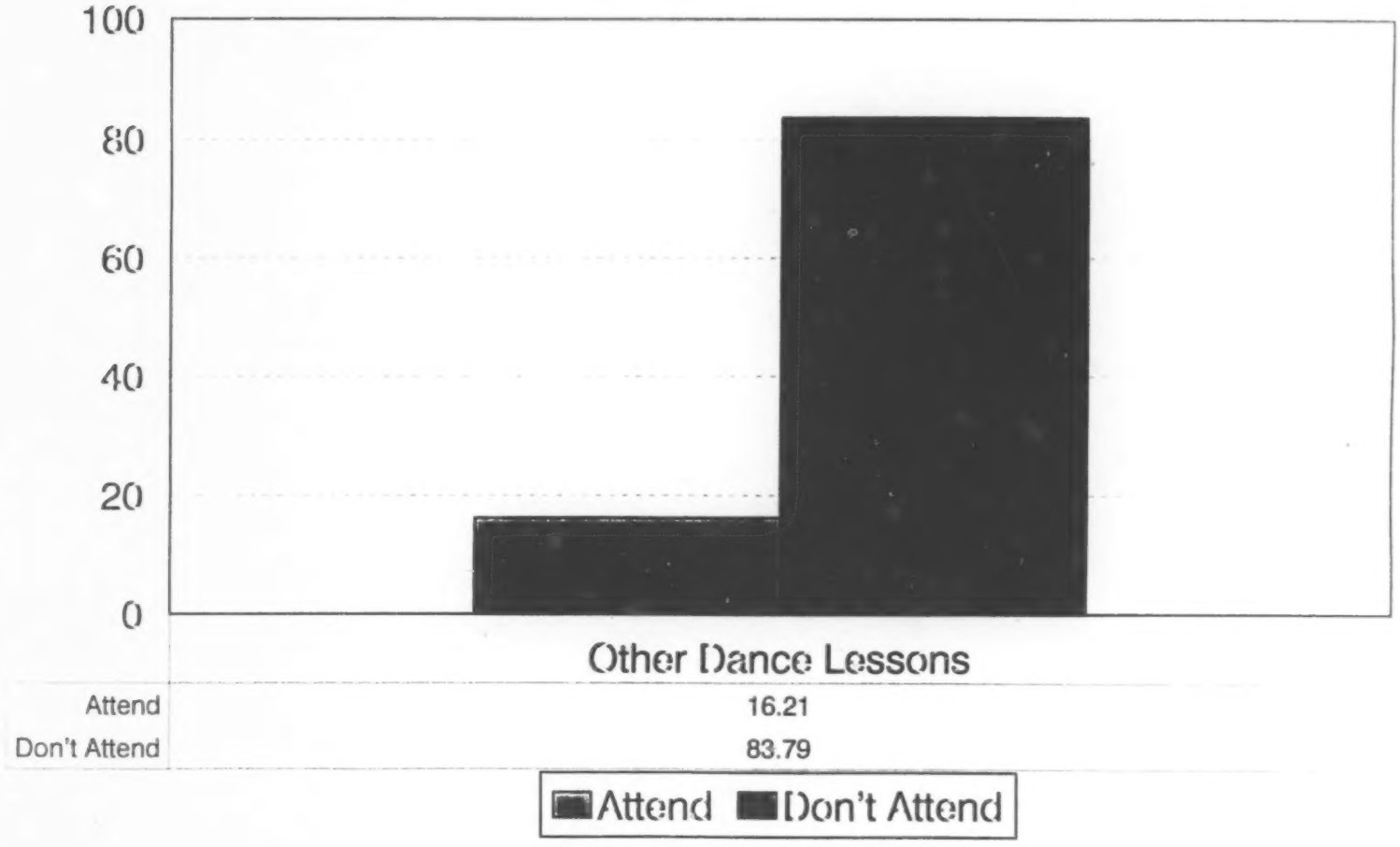
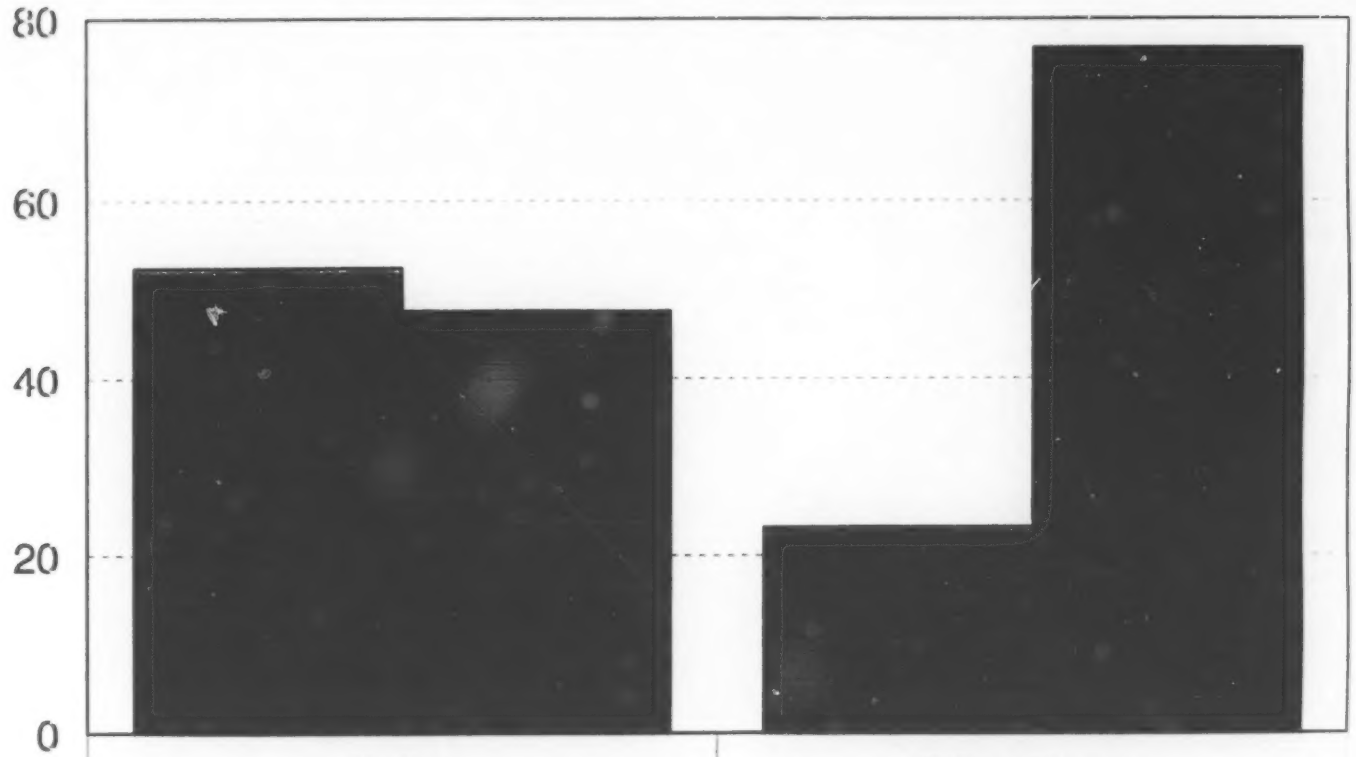



Exhibit 31

# Personal performance

## cross tab with attendance




| | Ballet | Other Dance |
|---|---|---|
| Attend | 52.43 | 23.19 |
| Do not attend | 47.57 | 76.81 |

as a percentage of those performing

Exhibit 32



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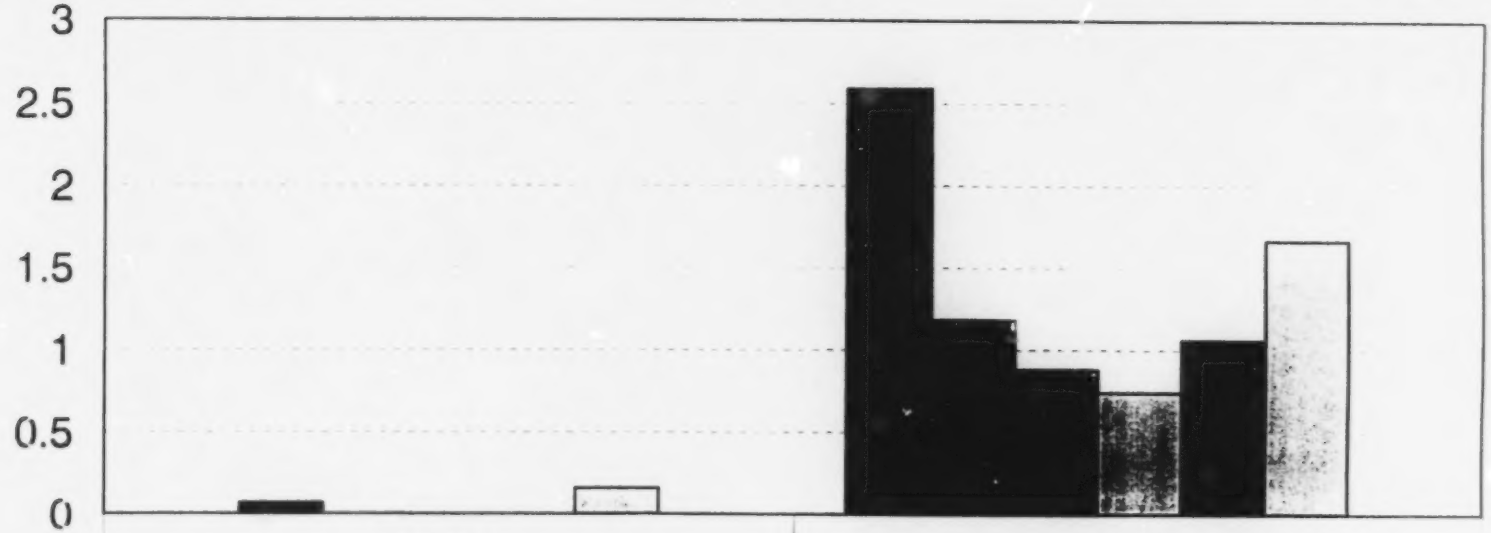
# Ballet/Other Dance Performance

## By age



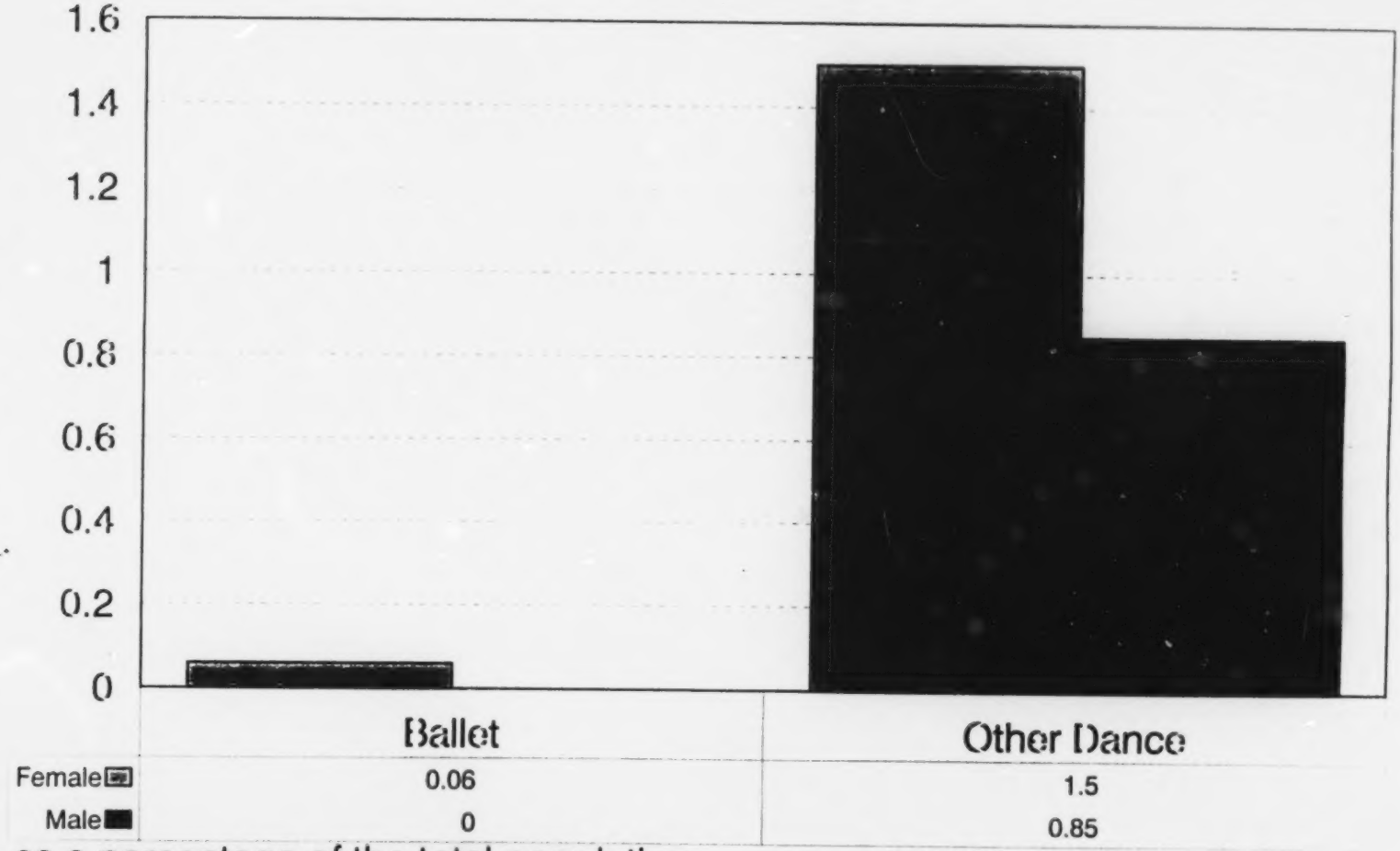

| | Ballet | Other Dance |
|---|---|---|
| 18-24 | 0 | 2.59 |
| 25-34 | 0.07 | 1.18 |
| 35-44 | 0 | 0.88 |
| 45-54 | 0 | 0.74 |
| 55-64 | 0 | 1.06 |
| 65-74 | 0.16 | 1.67 |
| 75+ | 0 | 0 |

as a percentage of the total population

Exhibit 33

# Ballet/Other Dance Performance

## By gender

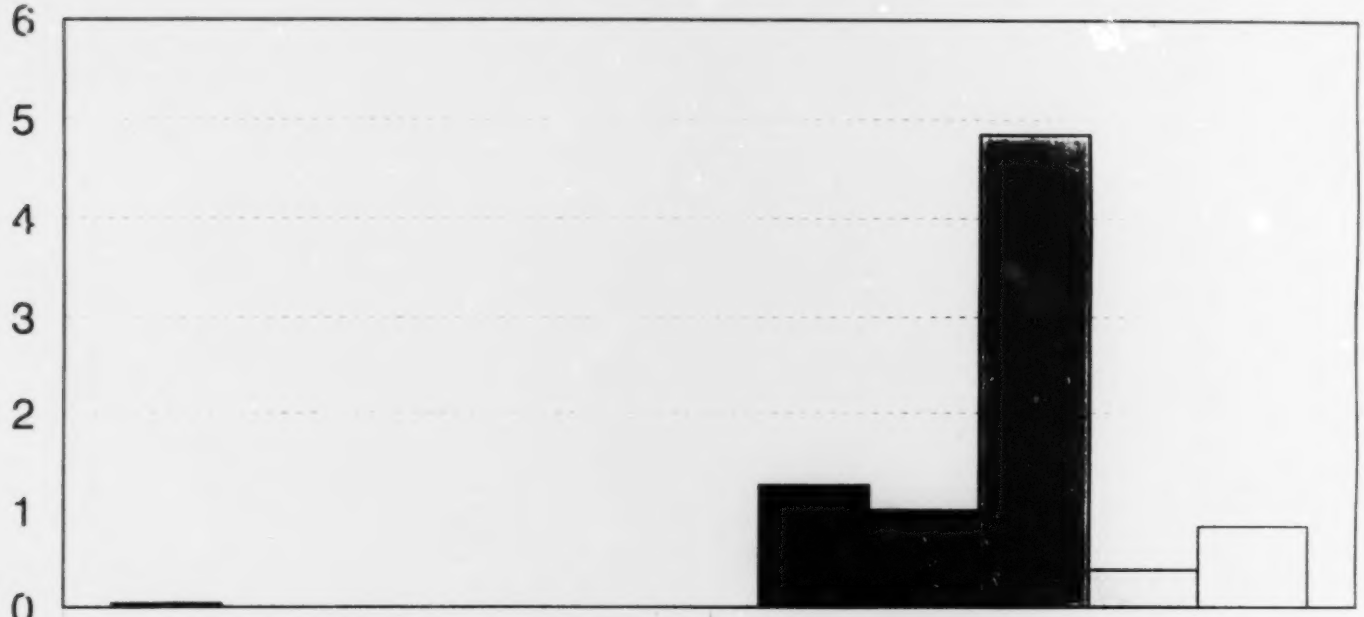



as a percentage of the total population

Exhibit 34

# Ballet/Other Dance Performance

## By race



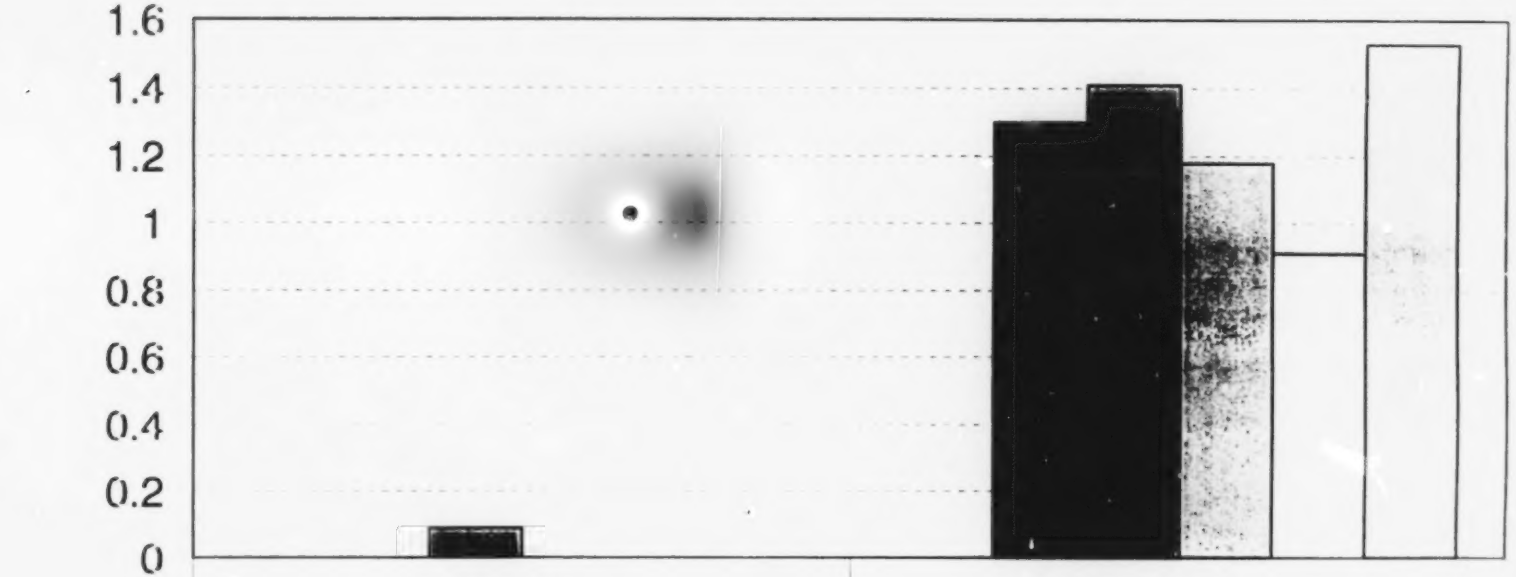

| | Ballet | Other Dance |
|---|---|---|
| White | 0.04 | 1.26 |
| Black | 0 | 1 |
| Amer. Indian | 0 | 4.85 |
| Asian | 0 | 0.38 |
| Hispanic | 0 | 0.83 |

as a percentage of the total population

Exhibit 35

# Ballet/Other Dance Performance

## By education



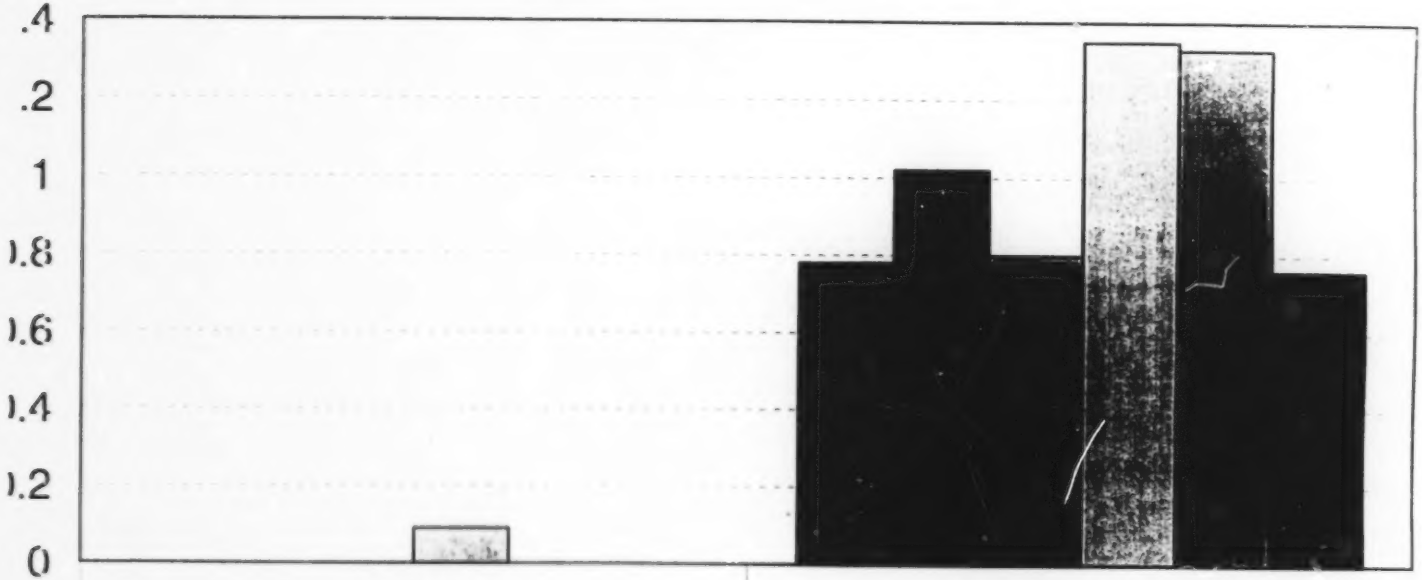

| | Ballet | Other Dance |
|---|---|---|
| G.S. | 0 | 0 |
| Some H.S. | 0 | 1.3 |
| H.S. | 0.09 | 1.41 |
| Some C. | 0 | 1.18 |
| C.G. | 0 | 0.91 |
| G.S., | 0 | 1.53 |

as a percentage of the total population

Exhibit 36

# let/Other Dance Performance

## By income




| | Ballet | Other Dance |
|---|---|---|
| $5 | 0 | 0.78 |
| 10 | 0 | 1.02 |
| 15 | 0 | 0.8 |
| 25 | 0.09 | 1.35 |
| 50 | 0 | 1.33 |
| 50 | 0 | 0.76 |

percentage of the total population

Exhibit 37

VI a

# Ballet/Other Dance Attendance

## cross attendance levels

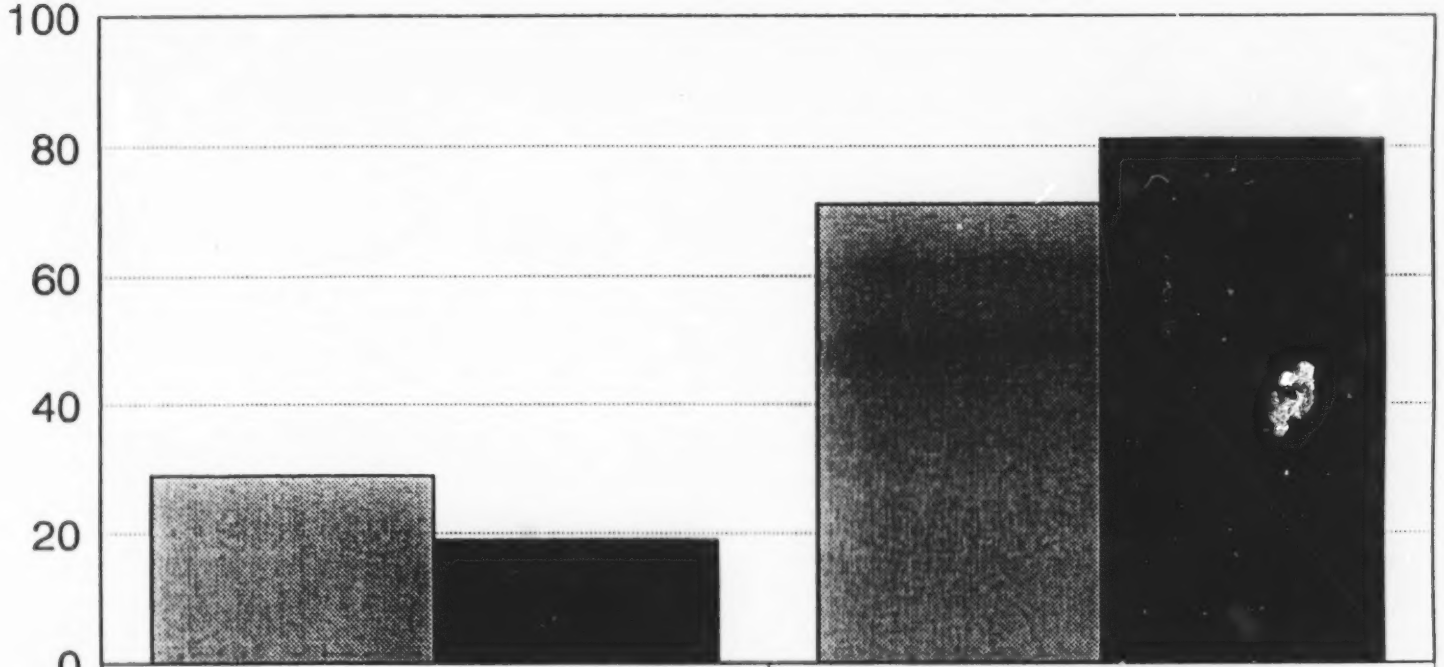
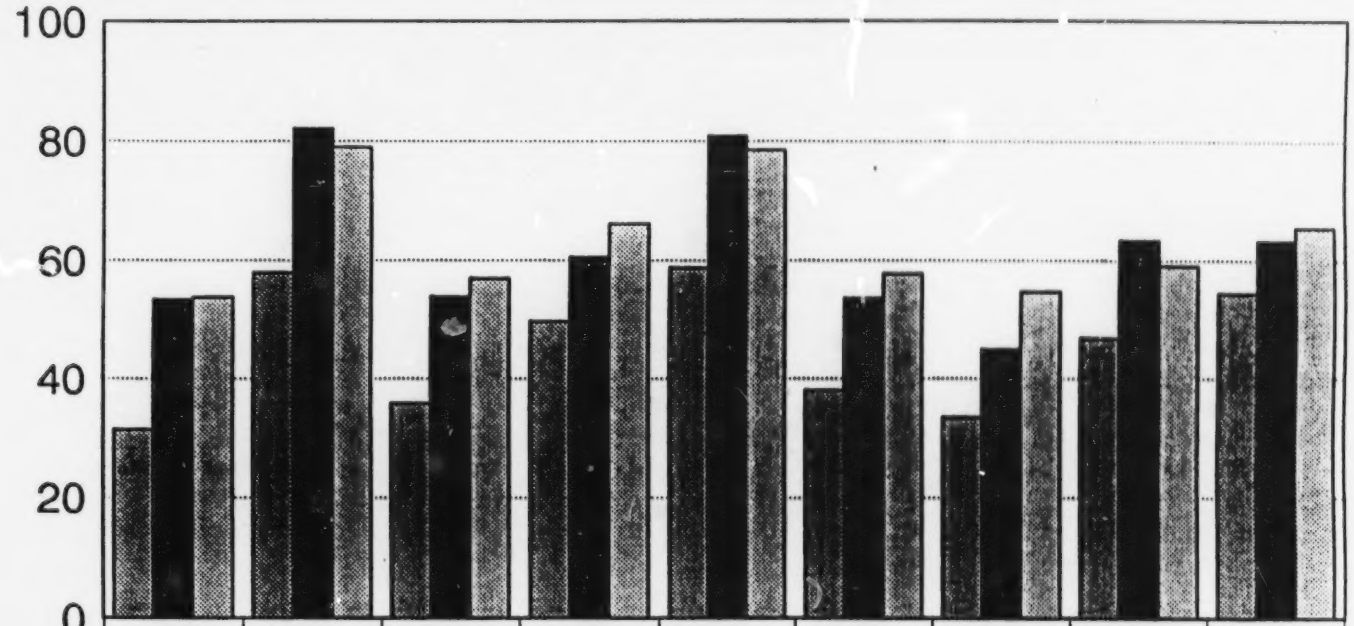



Exhibit 38

# Ballet/Other Dance Attendance

## cross-tab with leisure time activities

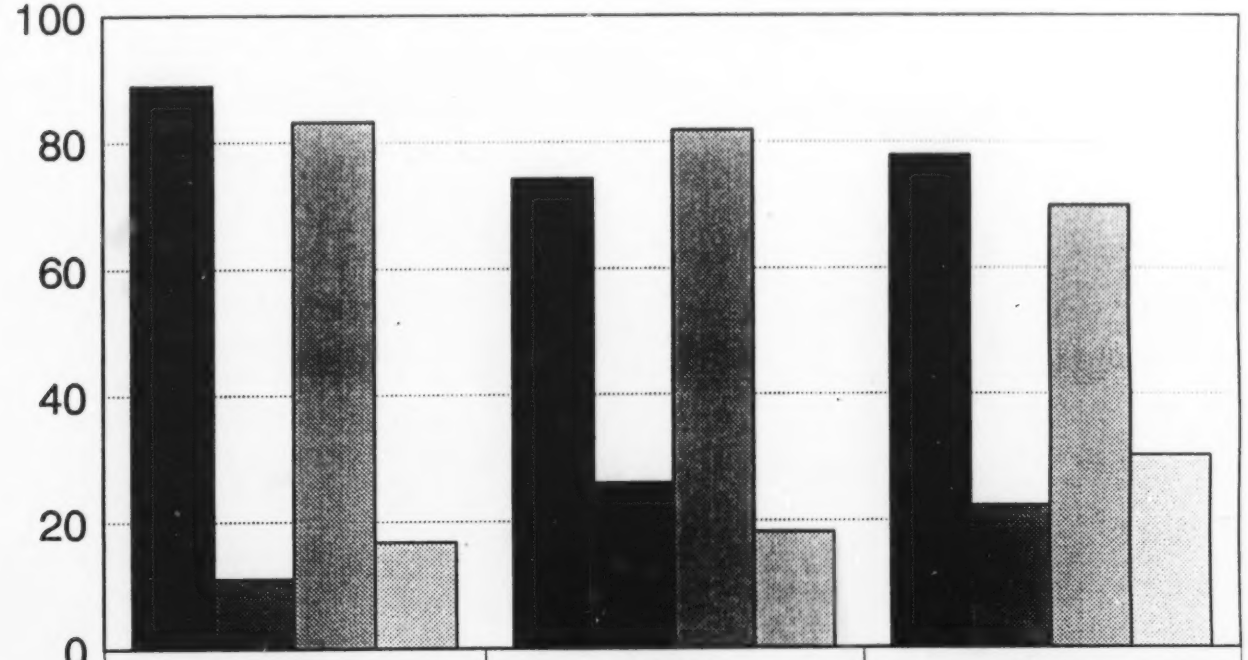
Exhibit 39




| | Chty | Mov | ASpts | APks | Exer | PSpts | OutAct | Home | Gard |
|---|---|---|---|---|---|---|---|---|---|
| General Population | 31.54 | 57.84 | 35.92 | 49.74 | 58.69 | 38.04 | 33.55 | 46.81 | 54.31 |
| Attend Ballet | 53.39 | 82.14 | 53.86 | 60.51 | 80.83 | 53.5 | 44.93 | 63.33 | 63.19 |
| Attend Other Dance | 53.73 | 78.96 | 56.92 | 66.08 | 78.44 | 57.66 | 54.57 | 59.04 | 65.38 |

# Ballet/Other Dance

## Live Attendance v.s. Media Viewing




| | TV | VCR | Both |
|---|---|---|---|
| No Ballet | 88.89 | 74.16 | 77.72 |
| Ballet Attendance | 11.11 | 25.84 | 22.28 |
| No Other Dance | 83.21 | 81.82 | 69.82 |
| Other Dance Attendance | 16.79 | 18.18 | 30.18 |

as a percentage of media viewing

Exhibit 40



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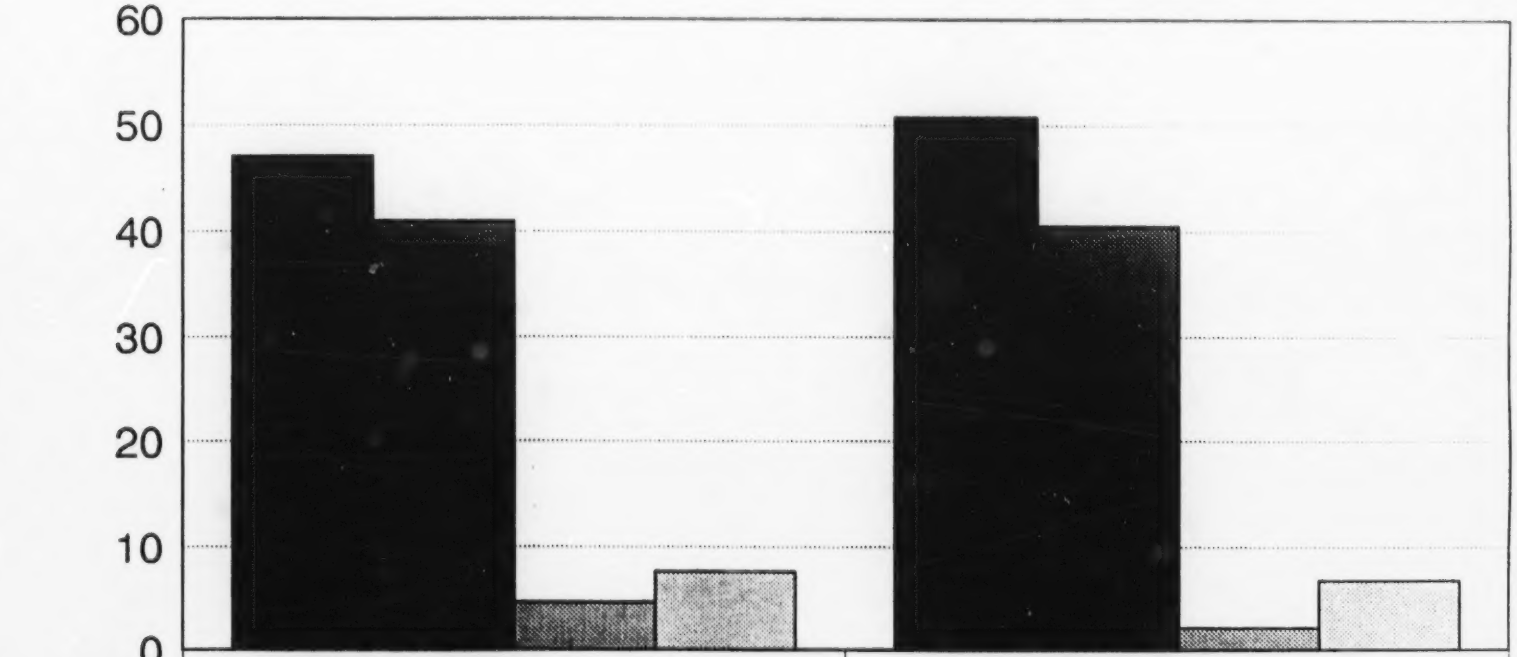
VII a

# Ballet/Other Dance

## Media viewing v.s. Live attendance




| | Ballet | Other Dance |
|---|---|---|
| No Media | 46.98 | 50.78 |
| TV | 40.93 | 40.46 |
| VCR | 4.55 | 2.1 |
| Both | 7.53 | 6.67 |

as a percentage of the live audience

Exhibit 41